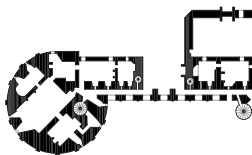
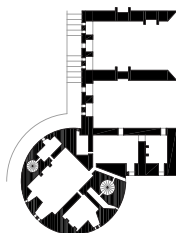
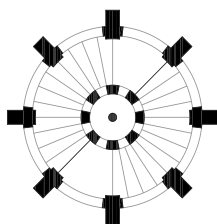
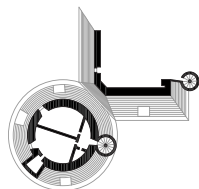
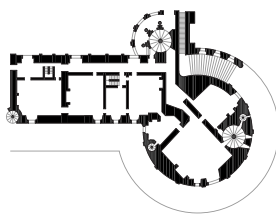


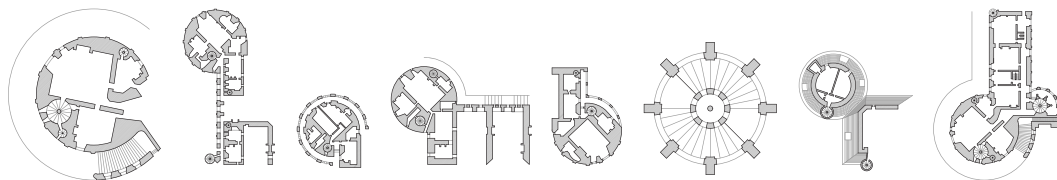
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ETSAB

Escola Tècnica Superior
d'Arquitectura de **Barcelona**
projectes **V-T** | 2018-2019





Chambord Inachevé

Chambord 1519-2019: Utopia at Work

Architectural Projects of Château de Chambord

Projectes V-T | 2018-19 | Year 4 Design studio
by 7 professors and 131 students

ETSAB



UNIVERSITAT POLITÈCNICA DE CATALUNYA
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The Department of Architectural Design at the Barcelona School of Architecture (ETSAB) has an established teaching structure to coordinate and order degree courses. This structure clearly defines the DNA of the degree, whose main characteristic is the interdisciplinarity of the specific knowledge, that is, the direct relationship between knowledge areas. The fourth-year subjects Design V and VI focus on public buildings, on facilities.

In early September 2018, the ETSAB received a message about a proposal to participate in an international debate/competition to mark the 500th anniversary of Chambord Castle, in the central area of France southwest of Orleans and next to the River Loire. ETSAB directors offered this challenge to various Design courses. Finally, it was taken up by the course I direct, as it was a different challenge to those that are typically set on the course. The proposed competition deadlines could fit in with the academic calendar. Although the proposal was very different to the usual, we decided to carry it out to the surprise of some, the concern of others and the happiness of some absent-minded people.

As we reflected on the monument, other topics emerged that are of concern to society today, at least in Europe, such as the real meaning of the monument: A relic? A theme park? A cult object? This led to other concerns such as immigration, climate change and the need for housing. The young people, at least those studying architecture in Barcelona, brought up these topics and others.

The course has around 140 students. As the competition call required the submission of just one proposal per school, the organisation had to be different from the usual and involve ongoing debate and group work. These were the main tools.

To organise the activity, we divided students into three groups, each led by a team of two professors, except the third group, which was slightly larger and supervised by a team of three professors. The work was coordinated continuously. Each class formed teams, of four students on average, which submitted the 35 exercises that are included in this publication.

A large group of professors and students went on an endless journey by coach to Chambord. It was the start of the academic year. We did not know each other. However, the initial distance between us diminished and a shared complicity was reached.

All classes were fully attended. There was great enthusiasm as the competition provided the drive needed to keep students and teaching staff interested throughout. As time passed, the ideas began to take shape and the intensity of the debate increased.

As proposals were submitted, they were voted on by the students and the results went towards the exercise that would represent all of us. After the final submission in January, the students' selection was narrowed down to three of the final exercises.

I think that others could have been chosen, that the selected exercises could have been any of those that are published here. We knew from the outset that it would be difficult to manage this process with so many designs on the table. We knew that this would make it difficult to win any awards in the competition.

I am convinced, however, that we have already received the best prize: a unique experience, the opportunity to form part of a team of over a hundred and forty people including professors and students, a shared objective, and the chance to work as one in some way. This was our reward, and there is no better.

This publication reflects the positive, joint effort that we will never forget. Once again, thank you for that.

Félix Solaguren-Beascoa de Corral
Dean of the School of Architecture of Barcelona ETSAB
Coordinator of Projectes V-T

El Departamento de Proyectos Arquitectónicos de la ETSAB tiene establecida una estructura docente que articula y ordena los estudios de la carrera. Este hecho define de un modo claro el ADN de la titulación, cuya principal característica se centra en la transversalidad de los conocimientos específicos, o sea su directa relación. La temática del cuarto curso, Proyectos V y VI, se centra en la edificación pública, en los equipamientos.

A principios de septiembre de 2018 llegó a la ETSAB un recordatorio de una propuesta para participar en un debate/concurso internacional con motivo del quinientos aniversario del castillo de Chambord, en la zona central de Francia, al sudoeste de Orleans, junto al río Loira. Desde la dirección de la ETSAB se ofreció este reto a distintos cursos de Proyectos y, finalmente, lo asumió el que dirijo, pues era un reto diferente a los que habitualmente se exigen en el curso. El calendario de plazos propuesto podía encajarse en el académico. A pesar de ser un enunciado tan diferente al habitual, decidimos llevarlo a cabo para sorpresa de unos, preocupación de otros y la alegría de algún despistado.

Al reflexionar sobre el monumento aparecieron otros temas que preocupan a la sociedad de hoy, al menos a la europea, como es su actual sentido: ¿reliquia, parque temático, objeto de culto? Ello conllevó a otras inquietudes, como suponen la inmigración, el cambio climático o la necesidad de vivienda. La juventud, al menos la que cursa los estudios de Arquitectura en Barcelona, se plantea entre otros estos temas.

El curso tiene cerca de 140 alumnos. Al exigirse desde la convocatoria del concurso tener que presentar una única propuesta por Escuela, obligó a una organización diferente a la habitual, a la consideración de un debate permanente y al trabajo en grupo. Estas fueron las herramientas principales.

Para su organización dividimos el curso en tres, cada uno dirigido por un equipo de dos profesores excepto el tercero, algo más numeroso, que estaba formado por tres. La coordinación fue permanente. Cada clase formó diferentes equipos con una media de cuatro alumnos cada uno que

presentaron un total de 35 ejercicios, que aparecen en esta publicación.

Un numeroso grupo de profesores y alumnos nos desplazamos en un viaje eterno en autocar hasta Chambord. Fue al comienzo del curso. No nos conocíamos. A pesar de ello las distancias iniciales fueron reduciéndose para terminar en una complicidad común.

La asistencia a todas las clases del curso fue total. Había una gran ilusión, pues la convocatoria tenía la fuerza necesaria como para provocar el constante interés del alumnado y del profesorado. A medida que fue adelantándose en el tiempo, las ideas fueron concretándose y el debate aumentaba respecto a su intensidad inicial.

Las propuestas que se iban presentando serían votadas por los estudiantes para decantar el resultado en el ejercicio que nos representaría a todos. Tras la entrega final de enero, la selección del alumnado se concretó en tres de los ejercicios definitivos.

Pienso que podrían haber sido otros, que podían haber sido cualquiera de los aquí publicados. Sabíamos desde el principio de la dificultad de gestionar todo este proceso con tantos trabajos sobre la mesa. Sabíamos que ello dificultaría cualquier mención en el concurso.

Pero estoy convencido de que el mejor premio ya lo hemos alcanzado: tener una experiencia única y la fortuna de haber formado un equipo de más de ciento cuarenta personas entre profesores y alumnos, de haber tenido un objetivo común y de haber ido de algún modo todos a una. Ese ha sido nuestro reconocimiento, no existe otro mejor.

Esta publicación refleja ese positivo esfuerzo común que quedará para siempre en nosotros. Una vez más, gracias por ello.

Félix Solaguren-Beascoa de Corral

Director de la escuela de arquitectura of Barcelona ETSAB

Coordinador de Projectes V-T

Dominique Perrault's team selected the ETSAB Design V group to compete in an international competition with 18 other universities. The aim was to work on the future of Chambord Castle, to mark the 500th anniversary of its construction.

The theme of the competition was Chambord, Unfinished, Utopia at Work, and the participants, the universities, were told that the design should be created by the students, that thought-provoking proposals were expected and that there was no programme or limitations. It was explained that the sixteenth century was the century of the start of humanism, Thomas More, the first maps depicting a round earth and the Magellan-Elcano circumnavigation, and that the idea of an infinite world was superseded by that of a spherical, finite world where everything could be explored and where the vision of the world had changed, that this was a utopian era and that Chambord Castle formed part of this era.

The course had to leave the students—with the hazards that this involves—to define, to design the future, the utopia. A utopia that in this case was related to the future of heritage and specifically to the future of Chambord Castle.

Therefore, we had to let the students be led by their imagination, particularly in the most important aspect, in the idea, at the start of the design. This meant guiding them in their definitions of utopia (an issue that was not even clear among the professors initially) and this produced very interesting debates in the course. Consequently, in addition to being different, the course was also interesting, controversial, stimulating and even funny.

We encountered proposals that, more than utopias, were students' imaginings of the future, but we accepted them and tried to clarify their concept, and even tried to believe or assume that they were utopias. These supposed utopias generally had little to do with architecture, well, everything is architecture, but what I mean is that the debate took other paths ... ecological, political, social, technical...In many cases, it was forgotten that the theme was Chambord Castle, but as almost everything was valid and what seemed of interest in the competition was young people's thoughts and dreams, our mission was, among other things, to ensure that they did what they proposed as well as possible.

It was not known, or it was not very clear, what was good and what was bad, so we found trains that ran 3 km around Chambord and buildings like giant standing stones marking out the landscape, or a magic cloud that separated the body and roof of Chambord, or light constructions that were very well drawn completing the castle as if indicating a different era and language, or a Las Vegas in a plausible future that converted the castle into a spa, or elevated walkways lacking meaning and surrounding Chambord so that it could be entered or seen from different heights and its importance could be explained, or consumer festivals criticising consumption, or medieval abstractions attached to the castle, or figurative references of paintings of the period solidified by the passing of time, or staircases flying off Chambord to take up positions as sculptures in the landscape, or a mirrored construction of the castle over short distances, as if it were a mirror of time...

We also found an interesting design—controversial, too, as it suggested that utopia comes after dystopia—consisting of the sinking of Chambord due to an ecological catastrophe; only the roofs of the castle emerged, wrapped in skyscrapers for social housing. The design was very well developed with spectacular images.

Other designs bury the supposed programme and yield to Chambord as it is today. Nothing is touched, the image of Chambord and its surroundings will always be the same, trusting that the future will be the present, but not the presents that existed over time: the current present, the untouchable present, the present turned to stone. Quite utopian, nothing will move, the image of Chambord and its surroundings would always be the same. Under the ground, the uses of the future that flow, life...We assume that it is the utopia of simultaneity of times.

We also found a design showing confidence in the future. The utopia was clear: climate change had been overcome and vegetation with water canals surrounds, embraces and supports the castle to build a fairer world, like Thomas More: an ideal state characterised by peaceful coexistence, moral and physical well-being, and common enjoyment of goods, or people's selfishness is countered by a model of society based on love for the common good, or...

Among all this, we found that some students talked about architecture. The designs were what we could call more disciplinary, such as that which interested some professors on the course from the outset, due to the path that had been taken, which left the castle as a monument to be contemplated, and the explanation, which was peppered with educated references and discussed Ruskin and Viollet-le-Duc, then, with its initial drawings, led to Bramante, Pikionis, Petra, the Pantheon, Danteum, Utzon, Zumthor, etc. All of this produced interesting debates that led to a discussion of architecture and styles of architecture relating to the student's design.

In addition, rather belatedly, a group emerged that had begun to work with a Miesian grid that extended and contained all the programmes that currently exist in the surroundings of Chambord Castle. A girl in the group talked about culture and Chambord as a sanctuary. The report was entitled "Chambord Sanctuary, a Sacred Place", a question that began to interest the professors from this point, leading to conversations and drawings. The students mentioned Marina Garcés and Ruiz Zafón, and we led them to M. Yourcenar, to J. L. Borges, to B. Shaw, etc. The fact is that this group gave us the satisfaction of discussing architecture, but also of discussing architecture in relation to literature, poetry and music—cultural topics that are rather absent from our school.

Thus, students began to talk about culture and a place of knowledge. At this time, we remembered Giulio Camillo and his Theatre of Memory.

Giulio Camillo (1480–1544). The Theatre of Memory

Giulio Camillo, a contemporary of Francis the First, was famous for the utopian project that he called the Theatre of Memory.

“King Francis the First yearned to know the secret of this building, which should house all the wisdom of the universe, all the knowledge gained by men over time. It was therefore the theatre as the guardian of memory.”
(F. A. Yates)

In the words of Giulio Camillo, the aim was to “store up eternally the eternal nature of all things that can be expressed in speech”, and he continued by stating that we “should assign to them eternal places”.

The theatre was never constructed, but there are drawings showing this utopian idea that also must have served as an idea for Aldo Rossi’s magnificent theatre in Venice. For more information, see the book *La idea del teatro* by Giulio Camillo, published by Siruela.

The Theatre of Memory is related to the students’ idea of a sanctuary of knowledge, a sacred place. Of course, this seemed utopian to the professors, as it was utopian and continues to be utopian. If utopia is what is desirable but unattainable but keeps us walking, what better utopia than to keep the memory of all the knowledge gained by humans over time, particularly in these times in which information is devouring knowledge and it is difficult to discern what is or is not architecture.

The students considered Giulio Camillo’s statement that we “should assign them eternal places”. This eternal place could be Chambord Castle and we began to discuss Chambord as a sanctuary, as a sacred place, and we reminded students that “The sacred place appears behind an enclosure”. (M. Eliade)

They said (with many doubts) we will enclose Chambord and the castle will be the temple of the sanctuary, the sacred place, the guardian of memory ... and we told them that a sanctuary is reached by a ritual path (Delphi). From there, we moved on to Martiensen with his Temenos, and Djoser, Ronchamp, the Temple of Jerusalem, Exeter, Beineke, Asplund, Lewerentz ... even to L.A. All these examples of sacred architecture have so much in common—although they differ in appearance—in the way they are accessed and discovered, or the spaces are discovered and accessed, whether they are interior or exterior.

In other words, the castle would be the temple and it would be for many reasons that are difficult to explain here, but they would be related with the cross, to build a place associated with the ritual of founding, or with the stairway to the sky, to the cross, to paradise, etc. Calling it a library seemed too contemporary and could lead to misunderstandings, so for

the moment, it is called the physical headquarters of the spiritual inheritance of all people, long, but related to Giulio Camillo. Kahn defined the library as a sanctuary of books and ideas.

It seems that the idea, the utopia, was clear. It was the utopia of the Library of Alexandria, of Bernard Shaw, of the Library of Babel, of the Book of Sand, which contained all the books. That is, the utopia of the cultural, poetic and intellectual world, that of culture and knowledge making us freer, better people. Now they would have to see how to convert this into architecture.

"The capacity of architecture to give the space a spiritual content, places for meditation and silence." (Carles Martí on Barragán)

They proposed the following: if the castle was to be the sanctuary's temple, it would need to be worked on, understood and drawn very well, and because we know, and we do know, that architecture, shelter, is about roofs, they drew all the roofs. As it states in their report:

The church in the days of enlightened illiteracy (Marina Garcés) is nothing but the library, the enclosure of knowledge, of what is sacred in our chaotic, uncontrolled time. Chambord will house the incunabula and will be a space for study and reflection for those who are worthy of it. Its large chimneys will be opened so that light enters its rooms and its large central staircase will become an enormous column of light that is the backbone of the building. The staircase is the origin of all Chambord and, therefore, it is also the origin of the entire network, of the entire intervention. The spaces are reconsidered: new levels are established from which to admire the staircase, spaces are created in the walls to house books, and other walls are perforated to create new views. The spaces look larger and gain an essence that is almost, if not truly, mystical.

This is an extract from their report, so it was clear how to act inside and outside Chambord Castle. This quote was also clear:

"Founding libraries is like building public barns, like stashing supplies against a winter of the soul that many clues, unfortunately, suggest is on the way."
(Memoirs of Hadrian)

Hadrian saw the winter of the soul approaching, not long afterwards the Library of Alexandria was burnt ... and we can also see it coming ... unfortunately.

Now let us try to see the ritual path to reach the Temple:

"For Martienssen (Temenos) and Le Corbusier (Ronchamp), architecture is what happens to the visitor during the ritual path to the Sanctuary." (J. Quetglas)

The students suggested giving unity to the design. We proposed this idea of unity, of Albertian and Miesian totality, or this other idea in which architecture tries to order the world through geometry, or both ideas at the same time, or...The students chose, to give order to the complex, a 9 x 9 metre grid, which is the measure on which Chambord's staircase is based. A grid that is constructed and enclosed that gradually fences in the space and from this construction the labyrinth emerges. Therefore, the route through a labyrinth would be the ritual path to the temple, because sanctuaries' temples, as it is known, are reached in procession (Delphi...) and the place of knowledge is approached slowly...Learning, in the words of Nietzsche, requires time, reflection, silence and seclusion, and the route was considered in this way.

As well as its usefulness as a slow walk to reach Chambord Castle, the labyrinth has this other meaning: it is metaphorical and poetic.

Metaphorical: A labyrinth as the erratic journey of the soul through earthly life. Or all life, even the most insignificant, is a journey through a labyrinth (M. Eliade). Or, if we want an architecture that corresponds to our souls, the labyrinth should be our model (F. Nietzsche). Or the labyrinth as a metaphor for culture (C. Martí). Or...

Poetic: because they wanted a labyrinth that would traverse the palaces of knowledge or feeling in an austere, silent path as in a Carthusian monastery; to achieve this they designed, based on the 9x9 metre grid, some boxes, some chests or translucent urns as metaphors for thought that safeguarded art and the humanities, as mysterious boxes, like Le Corbusier's miracle boxes, empty light boxes, ready to be occupied, like the treasure of the Athenians, or Rothko's mystic box, or Oteiza, or the Oteiza Foundation by Oiza, a chest and labyrinth at the same time, or...The boxes, the chests of stone or alabaster with an interior use were illuminated by a skylight, because as we know a skylight makes a space sacred, and it will be through this spiritual, mystic path, isolated from the world, between buildings and gardens, that this temple will be reached, this memorial to culture, or to knowledge, testimony to works that should not be forgotten, this commemorative monument of a time without time, memory of humanity that will contain all times like the voices of books, like Giulio Camillo and Virgil who will be there for all time...

The idea was to conclude here, but this ending seems to be for the consecration of the Chambord sanctuary, the 500 or 1000 years, so we continue.

We believe that the utopia described here corresponds, more than others, to what a design course should be in a school of architecture. A school that addresses both technique and the humanities, art, poetry, and...An abstract, unobtainable utopia but one that keeps us walking, or indicates an impossible path, to dream...

"Utopia cannot be attained, but it is there as a model that makes people, in the end, think in a different way. Plato said this, it is very classical, but for me the classics are my strength, my dreams." (Sáenz de Oiza)

This utopia is also associated with Chambord, with its period, as the castle was constructed at the time when humanism emerged, a time of intellectual revolution.

The conclusion, if there is one, is that this group's design was a utopian design in which how and why are related. The temple is the castle and the ritual path to access it is the labyrinth. A labyrinth that divided an open space that is probably too large in front of the castle. A labyrinth that gave the castle another value, as it encloses the castle (see the Pyramid of Djoser, the Tabernacle in the Temple of Solomon, the drawing of Ronchamp by Le Corbusier). A labyrinth can be contradictory, as the route, which is broken up, seemed confused, but it led directly to the castle passing gardens and buildings.

In addition, this was, in our understanding, a project that touched on the constant values of architecture: place, light, space, paths, rhythms, distances...Perhaps these issues are also utopian within the world of current architecture.

The group that worked on this design perhaps did not have sufficient command of the predominant graphic expression, but it was a design that distilled architecture, in our view, and as architecture it was the best in the course. In addition, it had another virtue: it was outside of fashions, of current trends, of the epithelial aspects of the current time.

We are coming to the end; the explanation of any design can offer a lot. In this design there were many paths to explore. Maybe next time...Some unexpected...This is the thing about architecture, well, I suppose about many other things; it is what makes them enthralling.

"Would it be necessary to incorporate the technical aspect, the symbolic aspect and the nature of architecture, an architecture that can transcend time like poetry and art?" (D. S. C.)

Postscript. After all this, it was proposed that, close to a corner of the labyrinth's grid and based on its module of 9 x 9 metres, a tall building should be added with a 27 x 27 metre floor plan and the height of the Eiffel Tower. This would be the building that would maintain the memory of knowledge acquired by humans through science, because "in science man's knowledge of the world makes its way up an endless staircase and is successively replaced by new knowledge" (Tarkowski), in contrast to the knowledge gained through the senses that was explained previously. In addition, this building, like a minaret, would serve to indicate the place, the sanctuary, from far away.

That is it, no more, or rather a lot more...

L. A. H.
December 2018

El equipo de Dominique Perrault selecciona al grupo de Proyectos V de la ETSAB para competir en un concurso internacional con otras 18 universidades con el objetivo de trabajar en el castillo de Chambord, en su futuro, con motivo del 500.º aniversario de su construcción.

El tema del concurso se presenta como Chambord, inacabado, la utopía en la obra, y se indica a los participantes, a las universidades, que el proyecto es de los alumnos, que se esperan propuestas sugerentes, que no hay programa ni limitaciones, y se les explica que el siglo XVI es el siglo del inicio del humanismo, de Tomás Moro, el de los primeros mapas en los que la Tierra se representa redonda, el de la vuelta al mundo de Magallanes y Elcano, y que de un mundo inabarcable se pasaba a un mundo global y finito donde todo estaba por explorar y donde había cambiado su propia visión, que era una época utópica y que de esta época participaba el castillo de Chambord.

El curso debía dejar a los alumnos —con el peligro que conlleva— definir, proyectar el futuro, la utopía. Una utopía en este caso relacionada con el futuro del patrimonio y concretamente con el futuro del castillo de Chambord.

Por lo tanto, debíamos dejar a los alumnos llevarse por su imaginación sobre todo en lo más importante, en la idea, en los inicios del proyecto. Esto implicaba dirigirles en lo que ellos consideraban que era la utopía (cuestión que desde un primer momento no quedó clara ni entre los profesores) y eso producía debates muy interesantes en el curso. Por eso este curso ha sido, además de distinto, interesante, polémico, entusiasta e incluso divertido.

Nos encontrábamos propuestas que más que utopías eran elucubraciones de los alumnos sobre el futuro, pero se admitían y se intentaba aclarar su concepto, e incluso intentábamos creer, o suponer, que eran utopías. Esas supuestas utopías generalmente hablaban poco de arquitectura... Bueno, todo es arquitectura, pero ya se entiende... El caso es que el debate se iba por otros caminos: ecológicos, políticos, sociales, técnicos... En muchos casos se olvidaba de que el tema era el castillo de Chambord, pero como casi todo valía y lo que parecía que interesaba al concurso era lo que la juventud pensaba o soñaba, nuestra misión era, entre otras cosas, conseguir que lo que propusieran lo hicieran lo mejor posible.

No se sabía, o no se tenía muy claro como idea, lo que estaba bien o lo que estaba mal. Así, nos encontrábamos con trenes que circulaban 3 km alrededor de Chambord con edificios a modo de grandes menhires punteando el paisaje; o una nube mágica que separa cuerpo y cubierta de Chambord; o construcciones ligeras muy bien dibujadas que completaban el castillo como indicador de época y lenguaje distintos; o un Las Vegas de un futuro probable que convierte el castillo en balneario; o pasarelas elevadas carentes de sentido rodeando Chambord para entrar o verlo a distintas cotas, explicando su importancia; o festivales consumistas, criticando el consumo; o abstracciones medievales pegadas al castillo; o referencias figurativas de cuadros de la época solidificadas por el paso del tiempo; o escaleras que vuelan desde Chambord para colocarse como escultura en el paisaje, o una construcción especular del castillo en las distancias cortas, como si fuera el espejo del tiempo...

También encontramos un proyecto interesante, polémico —la utopía llega después de la distopía— y que consiste en el hundimiento de Chambord, por un cataclismo ecológico, del que sólo emergen las cubiertas envueltas por rascacielos de vivienda social. Proyecto muy bien desarrollado y con imágenes espectaculares.

Otros proyectos entierran un supuesto programa rindiéndose al Chambord de la actualidad. Nada se toca, la imagen de Chambord y alrededores siempre será la misma, confiando en que el futuro será el presente, pero no los presentes a través del tiempo, sino el presente actual, el inasible presente, el presente petrificado. Bastante utópico, nada se moverá, la imagen de Chambord y sus alrededores sería siempre la misma. Bajo tierra los usos del futuro que fluye, la vida... Suponemos que es la utopía de la simultaneidad de los tiempos.

Vemos también un proyecto que confía en el futuro. La utopía estaba clara, se había vencido al cambio climático y una vegetación con canales rodea, abraza y acompaña el castillo, construyendo un mundo más justo, como diría Tomás Moro: Estado ideal caracterizado por la convivencia pacífica, el bienestar físico y moral, y el disfrute común de los bienes, o en el que al egoísmo de las personas se contrapone un modelo de sociedad fundada en el amor al bien común, o...

De repente encontrabas a algunos alumnos que hablaban de arquitectura, proyectos tal vez más disciplinares, como el que desde un primer momento interesó a algunos profesores del curso tanto por el camino que había tomado, dejando el castillo como monumento para su contemplación, como por su explicación, con sus referencias cultas hablando desde un principio de Ruskin o de Viollet-le-Duc. Y, a partir de sus primeros dibujos, les llevamos a Bramante, Pikionis, Petra, el Panteón, el Danteum, Utzon, Zumthor, etc. Todo ello produjo debates interesantes que llevaban a hablar de arquitectura y de arquitecturas relacionadas con el proyecto del alumno.

Aparece también, algo tardíamente, un grupo que había empezado a trabajar con una retícula miesiana, que se extendía y contenía todos los programas que en estos momentos existen en los alrededores del castillo de Chambord. Una chica de este grupo hablaba de cultura y de Chambord como santuario. La memoria estaba encabezada por el lema "Chambord santuario, lugar sagrado", cuestión que a los profesores desde ese momento les empieza a interesar. Y a partir de ahí empezaron las conversaciones y los dibujos. Ellos hablan de Marina Garcés o de Ruiz Zafón, nosotros les llevamos a M. Yourcenar, a J. L. Borges, a B. Shaw, etc. El caso es que este grupo nos daba la satisfacción de hablar de arquitectura, pero además hablar de arquitectura relacionada con literatura, poesía, música... temas culturales algo ausentes en nuestra escuela.

Por lo tanto, los alumnos empezaron a hablar de cultura y de lugar del conocimiento. En ese momento nos acordamos de Giulio Camillo, de su Teatro de la memoria.

Giulio Camillo (1480-1544) El Teatro de la memoria

Giulio Camillo, coetáneo de Francisco I, fue famoso por el proyecto utópico que él mismo denominó Teatro de la memoria.

“El secreto de este edificio lo anhelaba conocer el rey Francisco I, debía albergar éste toda la sabiduría del universo, todos los conocimientos adquiridos por los hombres al correr de los tiempos, era por tanto el teatro como guardián de la memoria.” (F. A. Yates)

Pretendía, en palabras de Giulio Camillo, “almacenar eternamente la eterna naturaleza de todas cuantas cosas puedan ser expresadas mediante palabras”, y continuaba diciendo: “le asignaremos lugares eternos”.

Desde luego no llegó a construirlo, pero existen dibujos que pueden verse de esta idea utópica que además debió de servir como idea a Aldo Rossi para su magnífico teatrino en Venecia. Para más información, consúltese el libro *La idea del teatro*, de Giulio Camillo, editorial Siruela.

Este teatro de la memoria tenía que ver con su idea de santuario del conocimiento, de lugar sagrado. Desde luego a los profesores nos pareció utópico, pues fue utópico y sigue siendo utópico. Si la utopía es lo que es deseable e inalcanzable pero que nos sirve para caminar, qué mayor utopía que mantener la memoria de todos los conocimientos adquiridos por los hombres al correr de los tiempos, sobre todo en estos tiempos en que la información está devorando el conocimiento y cuesta discernir sobre qué es o no es arquitectura.

Pensaron si Giulio Camillo dijo “le asignaremos lugares eternos”. Ese lugar eterno podría ser el castillo de Chambord. Empezamos a hablar de Chambord como santuario, como lugar sagrado, y les recordamos que “el lugar sagrado aparece tras un recinto”. (M. Eliade)

Manifestaron (con un montón de dudas): “Recintaremos Chambord y el castillo será el templo del santuario, el lugar sagrado, el guardián de la memoria”, a lo que respondimos que a un santuario se llega a través de un camino ritual (Delfos). De ahí llegamos a Martienssen, con sus témenos, y a Zoser, Ronchamp, el templo de Jerusalén, Exeter, Beineke, Asplund, Lewerentz... incluso a L. A. Todas estas arquitecturas sagradas que tienen tanto en común —aunque la apariencia sea distinta— en la manera de acceder y descubrir, o descubrir y acceder a los espacios, tanto si son interiores como exteriores.

Es decir, el castillo sería el templo y lo sería por múltiples razones que aquí son difíciles de explicar, pero que tendrían que ver con la cruz para construir un lugar relacionado con el ritual de fundación, o con la escalera ascendiendo hacia el cielo, hacia la cruz, hacia el paraíso, etc. Llamarle biblioteca parecía demasiado actual y podría llevar a equívocos, por lo

que la denominan, de momento, sede física de la herencia espiritual de todos los hombres; larga denominación, pero que está conectada con Giulio Camillo. Kahn definía la biblioteca como santuario de libros e ideas.

Parece que el qué, la idea, la utopía, estaba clara. Era la utopía de la biblioteca de Alejandría, de Bernard Shaw, de la biblioteca de Babel, del libro de arena, que contenía todos los libros. O sea, la utopía del mundo cultural, poético e intelectual, aquella que sugiere la cultura, el conocimiento nos harían más libres, mejores personas. Debían estudiar ahora cómo se convertía en arquitectura.

"Capacidad de la arquitectura para dar al espacio un contenido espiritual, lugares de meditación y de silencio." (Carles Martí sobre Barragán)

Proponen lo siguiente: si el castillo tiene que ser el templo del santuario, deberá trabajarse, entenderse y dibujarse muy bien, y sabemos, porque lo sabemos, que la arquitectura, la habitación, son los techos. Por lo tanto, dibujaron todos los techos y, como recoge su memoria:

La iglesia de los días del analfabetismo ilustrado —Marina Garcés— no es sino la biblioteca, el recinto del conocimiento, de aquello sagrado en nuestro tiempo caótico y descontrolado. Chambord albergará los libros incunables y será un espacio de estudio y de reflexión para aquellos dignos de él. Se abren sus grandes chimeneas para penetrar sus estancias con luz y la gran escalera central se convierte en una enorme columna luminosa que vertebra todo el edificio. La escalera es el origen de todo Chambord y, por consiguiente, también es origen de toda la malla, de toda la intervención. Se repiensen los espacios: se sitúan nuevos niveles desde los que admirar la escalera, se abren huecos en las paredes para albergar libros y se perforan otras para generar nuevas visiones. Los espacios se ven agrandados y adquieren una esencia casi, si no, verdaderamente, mística.

Este es un extracto de su memoria; es decir, estaba claro cómo actuar dentro y fuera del castillo de Chambord. También estaba clara esta cita:

"Fundar bibliotecas equivalía a construir graneros públicos, amasar reservas para un invierno del espíritu que a juzgar por ciertas señales y a pesar mío veo venir." (Memorias de Adriano)

Veía venir ya Adriano el invierno del espíritu. No mucho tiempo después quemaron la biblioteca de Alejandría... Y lo vemos venir también nosotros... a nuestro pesar.

Vamos ahora a intentar conocer el camino ritual para llegar al Templo.

"Para Martienssen (Temenos) y Le Corbusier (Ronchamp) la arquitectura es lo que le ocurre al visitante durante el trayecto ritual al Santuario." (J. Quetglas)

Los alumnos proponen dar unidad al proyecto. Les proponemos esa idea de unidad, de totalidad albertiana y miesiana, o esa otra de que la arquitectura trata de poner orden en el mundo a través de la geometría, o ambas al mismo tiempo, o... Eligen, para prestar un orden a todo el conjunto, una retícula de 9 x 9 metros, que es la medida en la que está inscrita la escalera de Chambord. Una retícula construida y recintada que poco a poco se va acotando, y de la cual surge el laberinto. Por lo tanto, el recorrido por un laberinto sería el camino ritual al templo porque a los templos de los santuarios, bien se sabe, se va en procesión (Delfos...) y se llega lentamente al lugar del conocimiento... El aprendizaje en palabras de Nietzsche requiere lentitud, reflexión, silencio y recogimiento, y consideraron así este recorrido.

El laberinto además de su utilidad como lento paseo para llegar al castillo de Chambord tiene esa otra significación, es metafórico y poético.

Metafórico: Laberinto como viaje errático del alma por la vida terrenal. O toda la vida, hasta la más insignificante, es un recorrido por un laberinto (M. Eliade). O, si queremos una arquitectura que esté a la altura de nuestras almas, el laberinto debe ser nuestro modelo (F. Nietzsche). O laberinto como metáfora de la cultura (C. Martí). O...

Poético: Porque querían un laberinto que recorriera los palacios del saber o del sentir en un paseo austero y silencioso como en un monasterio cartujo; para ello, a partir de la retícula de 9x 9 metros proyectaban unas cajas, unos cofres o unas urnas traslúcidas, metáforas del pensamiento, que guardaban arte y humanidades, como cajas misteriosas, como las boîtes à miracles de Le Corbusier, cajas de luz vacías, preparadas para ser ocupadas, cual tesoro de los atenienses, o caja mística de Rothko, u Oteiza, o la fundación Oteiza de Oiza, cofre y laberinto al mismo tiempo, o... Las cajas, los cofres de piedra o alabastro con uso interior se iluminaban con luz cenital, porque como sabemos la luz cenital sacraliza el espacio, y será a través de ese camino espiritual, místico, aislado del mundo, entre edificios y jardines, como se llegará a ese templo, a ese memorial de la cultura, o del conocimiento, testimonio de obras que no deben sucumbir al olvido, a ese monumento conmemorativo de un tiempo sin tiempo, memoria de la humanidad que contendrá todos los tiempos como las voces de los libros, como Giulio Camillo y Virgilio estará allí para todos los tiempos...

Se pensaba acabar aquí, pero este final parece que sea para la consagración del santuario de Chambord, los 500 o 1000 años. Continuamos.

Creemos que la utopía que está aquí descrita se corresponde, más que otras, con lo que debe ser en un curso de proyectos, en una escuela de arquitectura. Escuela que tanto trata técnica como humanidades, como arte, como poesía, como... Utopía abstracta e inalcanzable pero que nos sirve para caminar, o para indicar un camino imposible, para soñar...

"La utopía es irrealizable, pero está ahí como un modelo que hace al hombre, finalmente, pensar de manera distinta. Eso lo dice ya Platón, es algo muy

clásico, pero es que, para mí los clásicos son mi fuerte, mis sueños.” (Sáenz de Oiza)

También esta utopía tenía que ver con Chambord, con su época, pues el castillo se construye en un momento en el que aparece el humanismo, un momento de revolución intelectual. Conclusión, si es que hay alguna, es que este proyecto de este grupo era un proyecto utópico en el que el qué y el cómo están relacionados. El templo es el castillo, y el camino ritual de acceso el laberinto. Un laberinto que fraccionaba un espacio libre con toda seguridad excesivamente grande delante del castillo. Un laberinto que hacía que el castillo tuviera otro valor al estar recintado (ver la pirámide de Zoser, tabernáculo en templo de Salomón, dibujo de Ronchamp de L. C.). Un laberinto puede ser contradictorio, pues su recorrido, quebrado, parecía confuso, pero conducía directamente al castillo pasando por jardines y edificios.

Además, era, a nuestro entender, un proyecto que hablaba de los valores permanentes de la arquitectura: el lugar, la luz, el espacio, los recorridos, los ritmos, las distancias... Cuestiones quizá también utópicas dentro del mundo de la arquitectura actual.

El grupo que lo trabajó quizá no dominaba lo suficiente la expresión gráfica dominante, pero era un proyecto que destilaba arquitectura; para nosotros, desde luego como arquitectura, el mejor del curso. Además, tenía otra virtud y es que está al margen de las modas, de la actualidad, de los aspectos epiteliales de la actualidad.

Terminamos, la explicación de cualquier proyecto da para mucho. En éste había muchos senderos por los que desviarse. Otra vez será... Algunos insospechados... Es lo que tiene la arquitectura —bueno, supongo que tantas otras cosas—, y por eso la hace tan apasionante. “¿Sería necesario integrar el aspecto técnico, el simbólico y el carácter a la arquitectura, una arquitectura que sea capaz de trascender en el tiempo como la Poesía y el Arte?” (D. S. C.)

P. D. Después de todo esto, se propuso añadir, próximo a una esquina de la retícula del laberinto a partir de su módulo de 9 x 9 metros, un edificio en altura, en planta 27 x 27 metros y con la altura de la torre Eiffel. Sería en este caso el edificio que mantendría la memoria de los conocimientos adquiridos por los hombres a través de la ciencia, por aquello de que “en la ciencia el hombre sigue los peldaños de una escalera sin fin en la que siempre hay conocimientos nuevos que sustituyen a los antiguos” (Tarkowski) en contraposición a los adquiridos a través de los sentidos que quedaban explicados anteriormente. Además, este edificio, a modo de minarete, serviría para señalar el lugar, el santuario, desde las distancias largas.

Nada más, o sí, mucho más...

L. A. H.
Diciembre 2018

“Utopia is on the horizon. I move two steps closer; it moves two steps further away. I walk another ten steps and the horizon runs ten steps further away. As much as I may walk, I'll never reach it. So what's the point of utopia? The point is this: to keep walking.” (Eduardo Galeano)

What is the context of the teaching group? The challenge of confronting change

For Design V (afternoon session) in the fourth year of the degree in Architecture Studies, a proposal was made to adopt a completely new approach, in view of the longstanding experience of the course's teaching staff. The course's usual determining factors, such as the programme (a facility), the location (Barcelona) or specific technical conditions (wide span or modular systems) disappeared. Procedures were not followed for interventions in existing buildings, which were tried out in previous years and focused on the industrial heritage of Barcelona. These topics marked the most recent editions of the course and focused on a reality that needed to be redefined and reinhabited rather than rebuilt.

Instead, an exercise was proposed outside of Barcelona, without a specific programme, centred on utopia and far from the usual technical requirements—the Catalan realism that is typical of the Barcelona School of Architecture (ETSAB)—with a greater emphasis on communication than construction and a different, cooperative work system comprising teams of teaching staff and students. In short, a shake up to reconsider habits and dynamics acquired over the years.

Now the aim is to determine what we can incorporate into the group from this experience, what difficulties arose, and what we should maintain from the teaching tradition passed down over these years. As proposed by those in the vanguard, we must abandon habits and read reality with a fresh, renewed perspective. In short, we must reinvent ourselves to continue to support students in their education.

How can a utopia be designed? The challenge of thinking in the future

The definition of utopia is the conception of an unattainable ideal, an imaginary conception; in other words, utopia refers to a future that will never be attained. In Spanish, the same word is used for “project” and “design”. A project is a proposal of a plan to be undertaken. In architecture, the design is the set of explanatory documents that provide all the data and information required to construct a building. Ultimately, designing involves evoking a reality that does not yet exist. It entails proposing a certain physical and temporal environment for the activities that make up the rituals of daily life.

Utopian design for Chambord Castle

Therefore, designing a utopia means elevating the essence of any design to the nth degree. It radicalises the situation with which we usually work, as the reality that we are attempting to imagine and define does not yet exist and will probably never exist. However, the goal is not the most relevant aspect: what is more important are the path and the strategies we use to put ourselves in a future that also helps us to reconsider the present. Like the enlightened utopian projects, we dream of architects who not only respond to reality as it is, but also try to transform and redefine it.

How can we act on a historical building? The challenge of intervening in existing constructions

The visionary design is developed for a World Heritage historical building of unquestionable architectural, historical and cultural value. Thus, the utopia is not produced in a non-existent, unreal place, but for a building constructed 500 years ago that we must imagine in another 500 years.

The competition organisers wanted the proposal to be ideal, imaginary. The challenge was very far from what is traditionally undertaken in the archetypal Barcelona School, which looks closely at the material, physical and construction reality of students' designs. The School is also concerned with the urban implication of the designs, and the relationship between existing structures and new build. All these normal parameters in ETSAB designs had to be made compatible with a very different academic objective, in which the degree of technical, material or programme definition was much lower, to strengthen the speculative, experimental nature of the students' proposals.

How to explain a design? The challenge of communication

Finally, the task entailed the challenge of communicating a utopian design and seeking the most suitable graphic, written and audiovisual media. The communication was through drawing and words, but also through moving images and photomontages. Some of the proposals referred to concepts or ideas that do not have a direct, precise architectural definition. Therefore, they had to be represented through atmospheres and partial views that were more evocative than specific. The usual submissions of sheets with elevations, sections and infographics gave way to videos and boards on which collages and drawings of a more artistic than technical nature were used predominantly. In short, communication and persuasive skills, which are in such demand today, were the key to achieving the goals that we had set.

Berta Bardí i Milà
April 2019

"La utopía está en el horizonte. Camino dos pasos, ella se aleja dos pasos y el horizonte se corre diez pasos más allá. ¿Entonces para qué sirve la utopía? Para eso, sirve para caminar." (Eduardo Galeano)

¿Cuál es el contexto del grupo docente? El reto de afrontar un cambio

En la asignatura de Projectes V/Proyectos V de tarde, en el cuarto año del grado en Estudios de Arquitectura, el grupo docente se propone hacer un planteamiento inédito hasta el momento, en el marco de un profesorado muy consolidado y experimentado en la docencia de esta asignatura. Los habituales condicionantes del curso, como el programa —un equipamiento—, el emplazamiento —Barcelona—, o unas determinadas condiciones técnicas —sistemas de grandes luces o modulares— desaparecen. Tampoco se siguen los procedimientos sobre intervenciones sobre lo construido ensayados en algunos cursos anteriores, centrados en el patrimonio industrial de Barcelona. Estas temáticas han marcado las últimas ediciones del curso, atendiendo a una realidad que pide más ser redefinida y rehabilitada que construida de nuevo.

De repente se propone un ejercicio fuera de Barcelona, sin un programa concreto, con una apuesta por la utopía y lejos de los requerimientos técnicos habituales —el realismo catalán típico de la ETSAB—, con más peso de la comunicación que de la construcción, con un sistema de trabajo diferente y cooperativo, conformado por equipos de profesorado y estudiantado. En definitiva, un revulsivo para replantear inercias y dinámicas adquiridas a lo largo de los años.

Ahora el objetivo es saber qué podemos incorporar de esta experiencia en el grupo, qué dificultades nos ha ocasionado y qué tenemos que mantener de la tradición docente heredada durante todos estos años. Como ya proponían las vanguardias, tenemos que abandonar las costumbres, tenemos que leer la realidad con una mirada nueva y renovada. En definitiva, tenemos que reinventarnos para seguir acompañando a los estudiantes en su proceso de formación.

¿Cómo se proyecta una utopía? El reto de pensar en el futuro

La definición de utopía es la "concepción de un ideal irrealizable, una concepción imaginaria", es decir, remite a un futuro que nunca se alcanza. Por otra parte, un proyecto es "una propuesta de plan a realizar". En el ámbito de la arquitectura, el proyecto es el "conjunto de documentos explicativos que dan todos los datos e informaciones necesarias para que se pueda construir un edificio". En el fondo, proyectar es convocar una realidad que aún no existe. Es avanzar un determinado entorno físico y temporal para desarrollar las actividades que conforman los rituales de la vida cotidiana.

Así pues, "proyectar una utopía" es elevar a la enésima potencia lo esencial de cualquier proyecto. Es radicalizar las circunstancias con las que habitualmente trabajamos, ya que la

Proyecto utópico en el castillo de Chambord

realidad que estamos intentando imaginar y concretar, no sólo no existe todavía, sino que seguramente nunca existirá. Sin embargo, la meta no es lo primordial, sino el trayecto y las estrategias que utilizamos para situarnos en un futuro que nos ayuda también a replantear el presente. Del mismo modo que los proyectos utópicos iluministas, soñamos con unos arquitectos que no sólo responden a la realidad tal como es, sino que la intentan transformar y redefinir.

¿Cómo se actúa sobre un edificio histórico? El reto de intervenir sobre lo construido

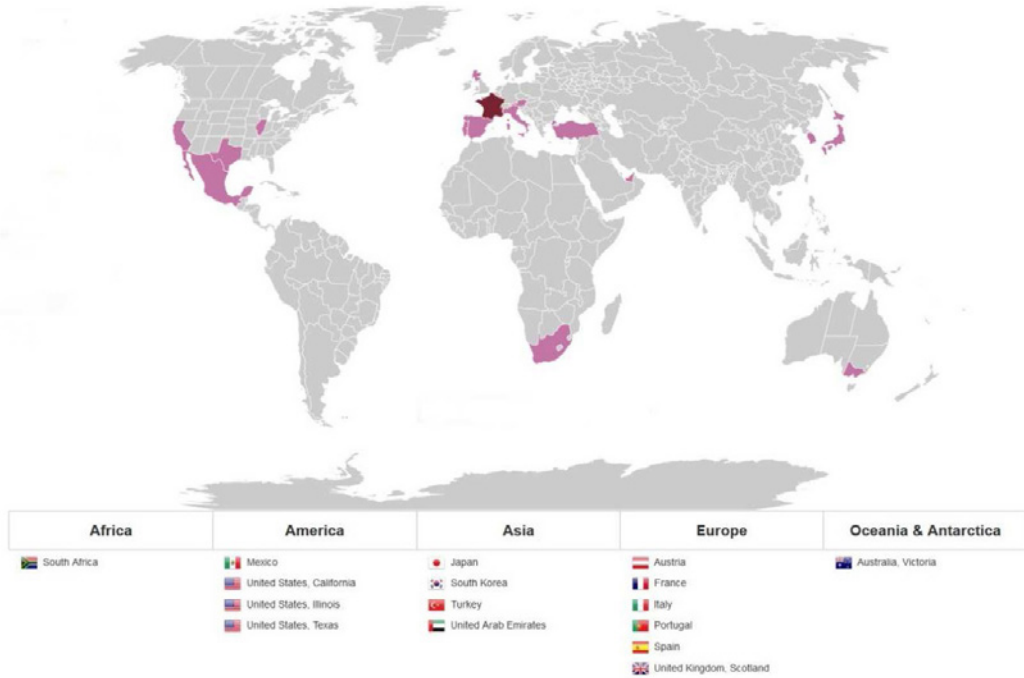
El visionario proyecto se desarrolla sobre una construcción histórica Patrimonio de la Humanidad, con unos valores arquitectónicos, históricos y culturales incuestionables. Así que la utopía no se produce en un lugar inexistente ni irreal, sino sobre un edificio construido hace 500 años que debemos imaginar dentro de otros 500 años más.

Los organizadores del concurso pretendían que fuera una propuesta ideal, imaginaria. El reto se alejaba mucho de lo que tradicionalmente se lleva a cabo en la Escuela de Barcelona arquetípica, muy atenta a la realidad material, física y constructiva de los proyectos de los estudiantes. Una escuela muy preocupada también por la implicación urbana de los proyectos y por la relación entre lo existente y la edificación de obra nueva. Todos estos parámetros habituales en los proyectos de la ETSAB han tenido que hacerse compatibles con un objetivo académico bien diferente, en el que el grado de definición técnica, material o programática ha sido mucho menor, para reforzar el carácter especulativo y experimental de las propuestas del estudiantado.

¿Cómo explicar un proyecto? El reto de la comunicación

Finalmente, está presente el reto de comunicar un proyecto utópico y buscar los medios gráficos, escritos y audiovisuales más adecuados. Una comunicación por tanto a través del dibujo y de la palabra, pero también a través de imágenes en movimiento y fotomontajes. Algunas de las propuestas se han referido a conceptos o ideas que no tienen una concreción arquitectónica directa ni precisa, y que, por tanto, ha sido necesario representar mediante atmósferas y visiones parciales más evocadoras que concretas. Las usuales entregas de láminas con plantas, alzados, secciones e infografías han dado paso a vídeos y paneles donde se han utilizado con mayor protagonismo collages y dibujos de un carácter más artístico que técnico. En definitiva, las habilidades comunicativas y persuasivas, tan demandadas en estos momentos, han sido clave para la consecución de los retos que nos planteamos inicialmente.

Berta Bardí i Milà
Abril 2019



1. Melbourne School of Design - Melbourne, Australia
2. Rice University School of Architecture - Houston, USA
3. School of Architecture - Cape Town, South Africa
4. Technische Universität - Vienna, Austria
5. National School of Architecture of Versailles - Versailles, France
6. Faculdade de Arquitectura da Universidade do Porto - Porto, Portugal
7. Escuela de Arquitectura de Universidad Anahuac - Mexico City, Mexico
8. Meiji University - Tokyo, Japan
9. School of the Art Institute of Chicago - Chicago, USA
10. College of Architecture, Art and Design - Sharjah, United Arab Emirates
11. National School of Architecture - Nancy, France
12. Mackintosh School of Architecture - Glasgow, United Kingdom
13. MEF University - Istanbul, Turkey
14. Boule School - Paris, France
15. Escuela Técnica Superior de Arquitectura de Barcelona - Barcelona, Spain
16. Seoul National University - Seoul, South Korea
17. SCI-ARC - Los Angeles, USA
18. Sapienza - Rome, Italy

Call for Architectural Projects "Unfinished Chambord"

The National Estate of Chambord

The Chateau de Chambord was added to the first list of historic monuments in 1840, while the forest park and the wall were added in 1997. It has been on the UNESCO World Heritage List since 1981. A world-renowned symbol of the French Renaissance, the chateau is intrinsically associated with its natural environment, the forest. With its 5,440 hectares and its 32 kilometers of walls, the National Estate of Chambord is the largest enclosed park in Europe, located less than two hours from Paris. Chambord has been dedicated to the arts from the very beginning. Molière's plays *Monsieur de Pourceaugnac* and *Le Bourgeois gentilhomme* were first performed there, in front of Louis XIV, in 1669 and 1670, respectively. In keeping with this tradition, the Estate introduced quality programming in 2010 that covers a variety of cultural fields (music festival, exhibitions, readings, theatrical performances, and more).

Chambord became a property of the French government in 1930, and in 2005 the National Estate of Chambord became a public industrial and commercial establishment, with an executive and management team placed under the high protection of the President of the Republic and under the tutelage of the Ministry of Ecology, the Ministry of Agriculture, and the Ministry of Culture. Augustin de Romanet is the Chairman of the board, while the Chambord public establishment has been under the leadership of Jean d'Haussonville since January 2010.

Framework for the exhibition: in 2019, the Chateau de Chambord will celebrate its 500th birthday

Ever since November 2014, the project "Chambord or the Perfect City," voted for unanimously by the Board of Directors, has been the focal point of the Estate's approach to development. Five main objectives have been defined:

- achieve financial autonomy with 100% self-financing;
- recreate the national hunting and wildlife reserve using scientific methods and by creating sponsorship opportunities for the hunting expeditions;
- revitalize cultural programming through both heritage and contemporary art exhibitions, artist residencies, and a music festival;
- improve guests services and increase the various venue capacities;
- and, finally, diversify resources, particularly through the planting of vines and management of the park.



About Chambord Castle Half a millennium of French history

AS HISTORY UNFOLDS

Unique architectural jewel built starting in 1519 at the request of François I, a lover of the arts and passionate hunter, the château of Chambord has become emblematic of the French Renaissance in Europe and throughout the world.

16TH CENTURY: THE EPITOME OF THE RENAISSANCE

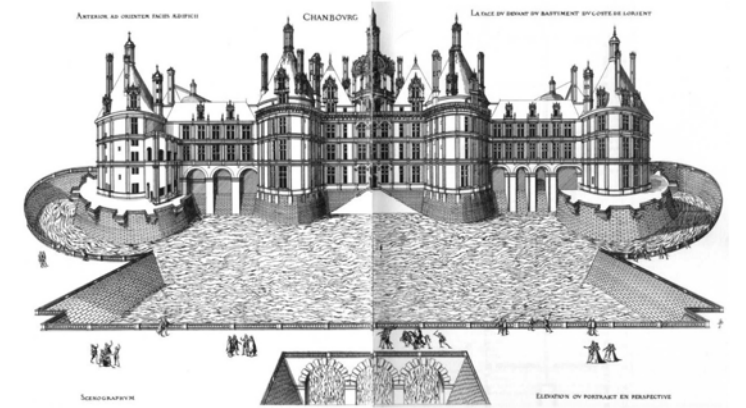
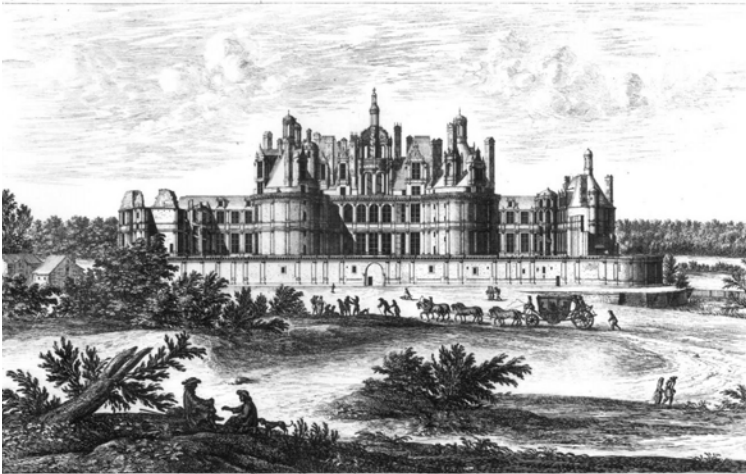
A palace rises up from the heart of the Sologne marshlands. A dashing young king, François I, has ordered its construction. The château of Chambord is not designed as a permanent residence, and François only stays there for a few weeks. It is a remarkable architectural achievement that the king is proud to show to sovereigns and ambassadors as a symbol of his power engraved in stone. The plan of the castle and its decors stem from a central axis, the renowned double helix staircase, inspired by Leonardo da Vinci, an ascending spiral leading to a profusion of chimneys and sculpted capitals on the terraces.

17TH CENTURY: APPLYING THE FINISHING TOUCHES

Only under the reign of Louis XIV is construction finally completed. During the same epoch the areas surrounding the château take on shape and form. Stables are set up outside while the Cosson river, which meanders through the park, is partially canalized to sanitize the site. Several times, the Sun King resides in the monument in the company of his court; the royal sojourns are occasions for grandiose hunting parties and festive entertainment; it is in Chambord, in 1670, that Moliere presents the premiere of his celebrated comedy, *Le Bourgeois Gentilhomme*.

18TH CENTURY: HOME IMPROVEMENT

During the 18th century, work is finally undertaken to equip and decorate the château interior, which is used by Louis XIV first to lodge his father-in-law Stanislas Leszczyński, king of Poland in exile from 1725 to 1733 and, much later, to accommodate Maurice of Saxe as a reward for his brilliant victory in the Battle of Fontenoy (1745). The need to bring warmth and comfort to the edifice leads its different occupants to permanently furnish the château and to adorn the apartments with woodwork, parquets, dummy ceilings and the private space of *petits cabinets*.



19TH CENTURY: A PRIVATIZED CHÂTEAU

Chambord is relatively spared from the ravages of the French Revolution; while the château is ransacked and much of the furniture sold off, the monument itself escapes destruction. But it then endures an extended period of neglect; only in 1809 does Napoleon hand it over to Marshal Louis-Alexandre Berthier as a token of recognition for his services. But Berthier does little more than pass through, and soon, his widow requests permission to sell off the large and indifferently maintained mansion.

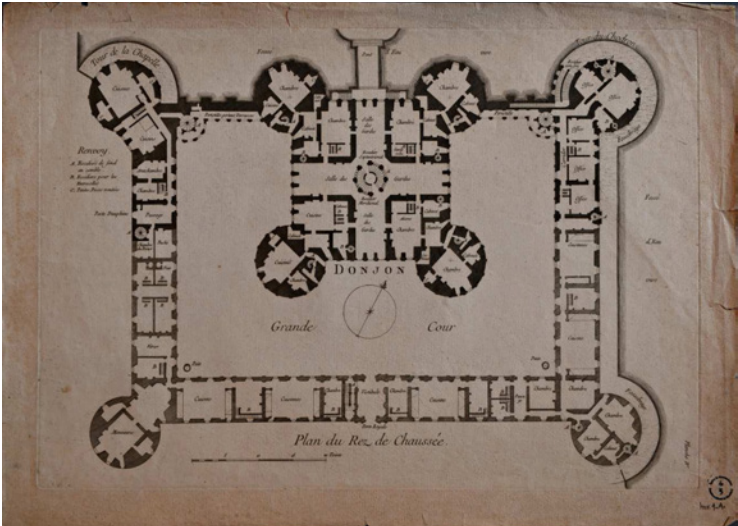
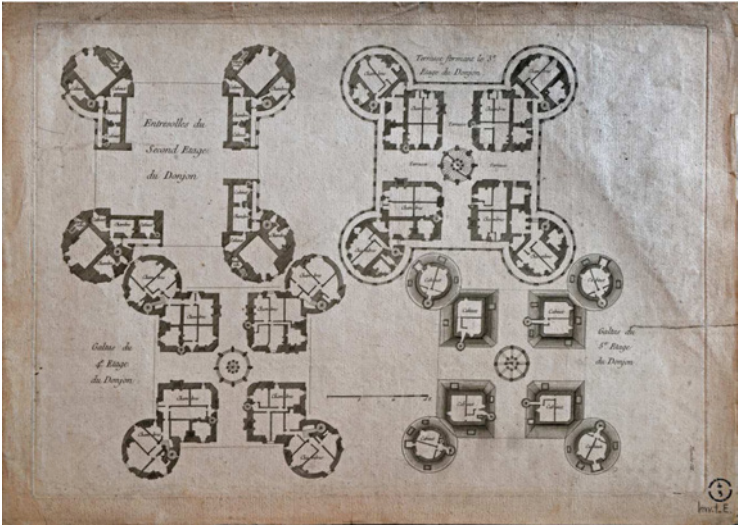
In 1821, the entire estate of Chambord is offered through a nationwide fund-raising campaign to the Duke of Bordeaux, grandson of King Charles X, but ensuing political events force him into exile and prevent him from inhabiting the château, which he discovers only in 1871 on the occasion of a brief sojourn during which he writes out his celebrated “White Flag Manifesto” announcing his refusal of the French flag and thereby renouncing his right to inherit the French throne. That said and in spite of his geographical remoteness, the duke – who prefers to be known as the Count of Chambord – oversees maintenance of the château and its park. He has the estate administered by a steward, undertakes major restoration projects, and officially opens the château to the public. Following his death in 1883, the estate is inherited by his nephews the princes of Bourbon-Parma. Since 1930, the château and its park have been state property.

20TH AND 21ST CENTURIES: A NATIONAL ESTATE

Due to the Austrian nationality of the Bourbon-Parma princes, in 1915 the estate of Chambord is placed into receivership by the French state, which in 1930 becomes its official proprietor by preemption in return for payment of compensation to the heirs of the Count of Chambord. The new owners decide to make the monument resemble as closely as possible its Renaissance ancestor by demolishing the Louis XIV attics that cap its lower enclosure, and it is in that form that today’s château exists. Management of Chambord is then assigned to several public offices and ministries, each one of which has authority over part of the estate.

Later on, a wish to reunify the domain of François I leads the state to set up, by enactment of the law of 23 February 2005, a public Establishment of an industrial and commercial nature (EPIC) with a single direction and management unit. In 1840, the château of Chambord is registered on the first list of French historical monuments, as are the forest park and the wall in 1997. And since 1981, it has been inscribed on UNESCO’s world heritage list.

(<https://www.chambord.org/en/history/the-chateau/as-history-unfolds/>)



ARCHITECTURE

The château of Chambord is one of the most unique Renaissance constructions to be seen and visited today. Notwithstanding the extraordinary renown of the château of Chambord and the interest it has aroused among historians over the centuries, the identity of its architect has remained an enigma. The mystery is compounded by the nearly total absence of archival information pertaining to the royal construction site, of which the records were dispersed or destroyed at the end of the 18th century. No plan, no text contemporary to its erection provides a precise indication of the name of whoever originally imagined and sketched out the defining features of one the most remarkable Renaissance edifices.

THE INFLUENCE OF LEONARDO DA VINCI

Even though the exact identity of its architect remains unknown, the château of Chambord is undeniably an exceptional achievement, influenced by the work of Leonardo da Vinci.

Following the Battle of Marignan, François I discovered the marvels of Italian architecture and, more specifically, the work of Leonardo da Vinci. When he returned to France (in 1516), he invited the polymath genius to sojourn in the French court as “premier painter, architect and engineer of the king”.

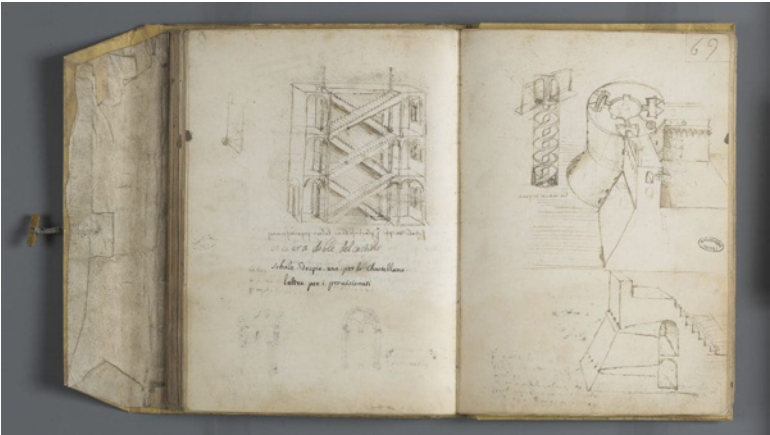
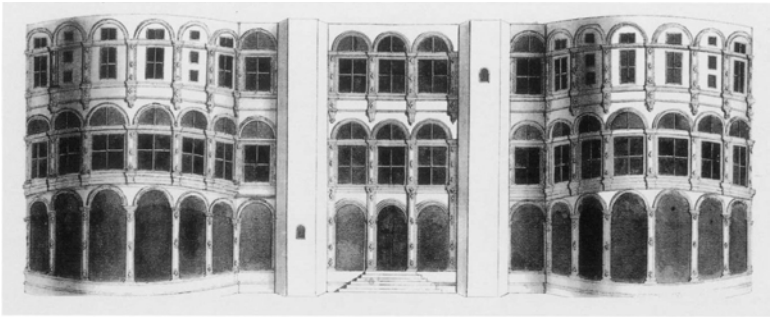
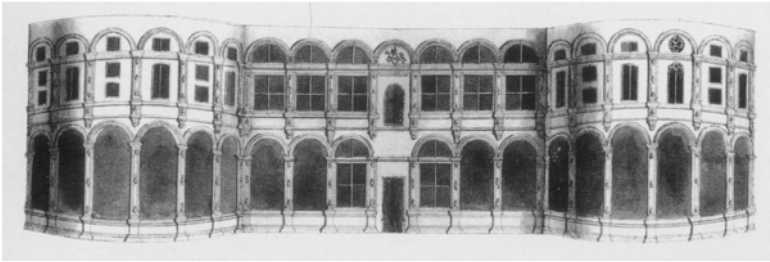
Leonardo’s influence in drawing up the Chambord construction project is displayed when comparing the architectural orientations adopted in Chambord with the sketches in his notebooks. The center-plan design of the keep, the double helix staircase, the double pit evacuation system with its air duct and the sealing system on the terraces are telltale indications that reveal the role of Leonardo as the brain behind the work of François I.

THE GREEK CROSS-SHAPED CENTER-PLAN DESIGN

The central section of the château of Chambord is the keep, otherwise known as the donjon. The square building delimited by four corner towers occupies the center of the present-day complex. When construction work began, it constituted the new palace of François I. It was only in or around 1526, date marking the return of the French king following two years of captivity in Madrid subsequent to military defeat in Pavia, that the edifice was complemented by two lateral buildings and an enclosure marking off the court.

The internal composition of the keep is laid out in a way never previously seen in France and presents an undeniably “Italian” aspect. It features a Greek cross-shaped centered design; the four sides of the building open up onto spacious rooms (9m wide and 18m long) forming a Greek cross. In the center rises the monumental double helix staircase. Last but not least, the cross-shaped room delineates in its angles the living quarters composed of standardized apartments. The ornamentation of the upper parts of the keep and the château, which are riddled with chimneys and stairway turrets, recalls the stylistic peculiarities of fortified castles.

However, when the Chambord château was under construction, these traditional forms of medieval architecture had long since come to be considered as obsolete. Indeed, advances in artillery meant that by the mid-15th century, fortified castles had outlived their usefulness. That said, the persistent survival of medieval architecture in the Chambord château should not be attributed to a mistaken notion that the builders were somehow “behind the times”. Take a close look at the keep, at its corner towers, its enclosure, its moats with their water, and you will see them bringing back to life a form of military power that may no longer be real, and is emphatically allegorical. More than thirty years after the construction of the last fortified castles was completed, these



features serve as unmistakable architectural citations of bygone times. In the eyes of the contemporaries of François I, they conjure up recollections of a declining universe of chivalry, universe to which the young sovereign, who was the last chevalier king, remained nostalgically attached.

THE “MAGIC” STAIRCASE OF THE CHAMBORD CHÂTEAU

The château features a staircase of which the layout is as remarkable as its positioning in the edifice. It was placed in the very center of the keep, where four spacious rooms converge. It is composed of twinned helical ramps twisting one above the other around a hollowed out, partially open core.

The so-called “double helix” staircase services the principal floors of the building, all the way up to the crowning terraces, which are topped off by the tallest tower of the castle, the lantern tower.

Ever since the 16th century, the staircase has continued to fascinate château visitors due not only to the architectural feat it represents, but also to the dramatic staging it provides.

When two persons use the opposed staircases at the same time, they can see each other through window openings but never cross paths. Just like countless château guests over the centuries, tourists take undisguised pleasure in the game.

THE LAYOUT OF THE FACADES

Just like monuments of Roman antiquity such as the Coliseum and 14th-century Italian buildings (the Quattrocento), the overall design of the Chambord château facades is eminently readable from the outside. The inhabitable levels are visually separated by a molded frame, or body molding, running horizontally across the entire facade. Vertically, the rhythm is given by the flattened-out pillars, or pilasters, on which the bands appear to be resting.

The layout of these elements forms an Italian-style grid pattern, which is immutable in its regularity. It is within this framework that different types of openings are embedded and endow the facade with its modular appearance.

While these formal or aesthetic concerns were previously evidenced in other Val de Loir abodes (Chenonceau, Blois, Azay-le-Rideau...), the geometric design of the Chambord château is unique, having been necessitated neither by uneven terrain nor by the conserved remains of earlier buildings.

THE MASTERFULLY SCULPTED DECOR

Early Renaissance edifices (1420-1500) are decorated with ornamentations drawing inspiration from the decors of the palaces of Toscane and Milan. Pilasters, medallions, candelabras, and decorative foliage (rincaux) pervade the facades, the gable roofs, the chimney stacks...

In the château of Chambord, these components are assembled with astonishing virtuosity and unabashed freedom with regard to formal technique, thereby subverting Italian traditions and adapting them to French taste. The finesse of the sculptors’ work is remarkable.

With their elegant swirls inhabited by picturesque figures, the foliage motifs form leaf-like structures intertwined in the capitals of the central staircase.

As for the more elevated sections of the château, of which the proliferation and the verticality remain markedly Gothic, they are adapted to the setting and enriched through revived ornamental vocabulary successfully integrating (but without superseding!) the local traditions.

(<https://www.chambord.org/en/history/the-chateau/architecture/>)



We organised the project “Chambord Unfinished” for our fourth year design course (Design V, afternoon) taught in the first semester of the 2018-2019 academic year. We had programmed the course so that we could meet the deadline in January 2019, based on the information in the dossier “Call for Architectural Projects”.

We divided the group into three groups of two professors each, so six professors, a director and an assistant. For the project, we added one more assistant, who coordinated with Chambord. A total of 131 students were enrolled in the course, including students from an exchange programme. The students formed groups of one to six members, so that we had 35 groups and projects.

The course started on 12 September 2018 and two classes were taught every week. We had four interim submissions each month, from September to December, and the final submission on 18 January 2019. We submitted one selected project from our final submissions to Chambord.

Chambord 1519-2019: Utopia at Work The ETSAB's 35 projects

INTRODUCTION TO DESIGN V-T | 2018-2019

San Biagio is a Renaissance Greek cross central plan church outside Montepulciano in Italy. The building was designed and built in the sixteenth century. The author was Antonio da Sangallo the Elder.

San Biagio is contemporary to Chambord and there are similarities: their strict geometry, their relation to the landscape, their links to the world of vineyards. Neither of these buildings were ever finished.

The unique intervention in Montepulciano was made at the end of the Great World War: the path with the church and the road, a straight line in the landscape flanked by cypresses. Between them there are small tombstones that remember the local dead of that war.

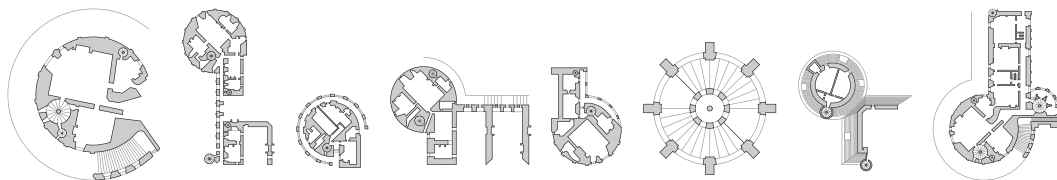
The project is still unfinished.

What to propose in Chambord? Is it necessary to finish Chambord?

Probably what we would like to do in San Biagio and the surrounding area: a multifunctional complex.

1. Relationship with the landscape: vineyard management centre (VMC), landscape centre (LC)
2. Relationship with culture: visitor centre (VC)
3. Relationship with education and research: studies in viticulture (SV), research centre (RC), student residence (SR), classrooms (C), workshops (W), lecture rooms (LR), auditorium (A)
4. Relationship with leisure: hotel (H), restaurant (R) >>> "Chateau Relais" (CHR)

VMC+LC+VC+SV+RC+SR+C+W+LR+A+H+R+CHR = CHAMBORD CASTLE



Chambord Inachevé

Chambord 1519-2019: Utopia at Work

The ETSAB's 35 projects

Architectural Projects of Château de Chambord

Projectes V-T | 2018-19 | Year 4 Design studio
by 7 professors and 131 students

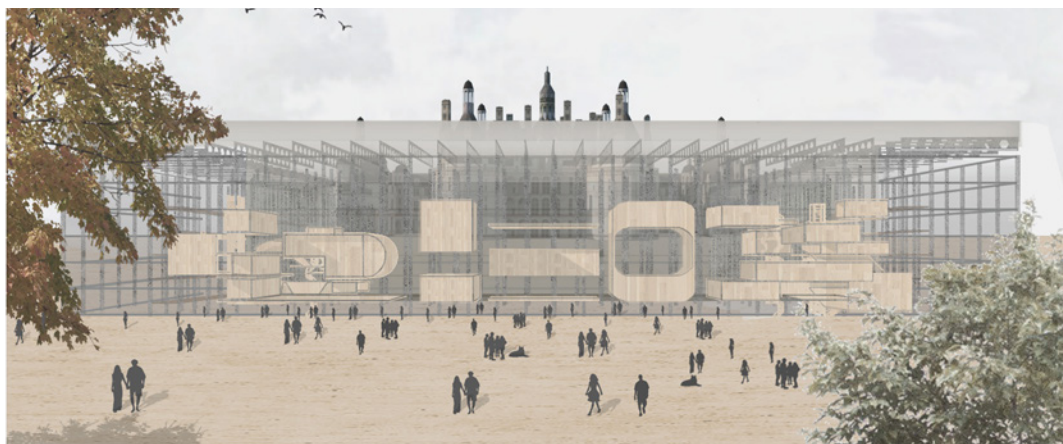
ETSAB



UNIVERSITAT POLITÈCNICA DE CATALUNYA
BARCELONATECH
Departament de Projectes Arquitectònics



Hologram expositions



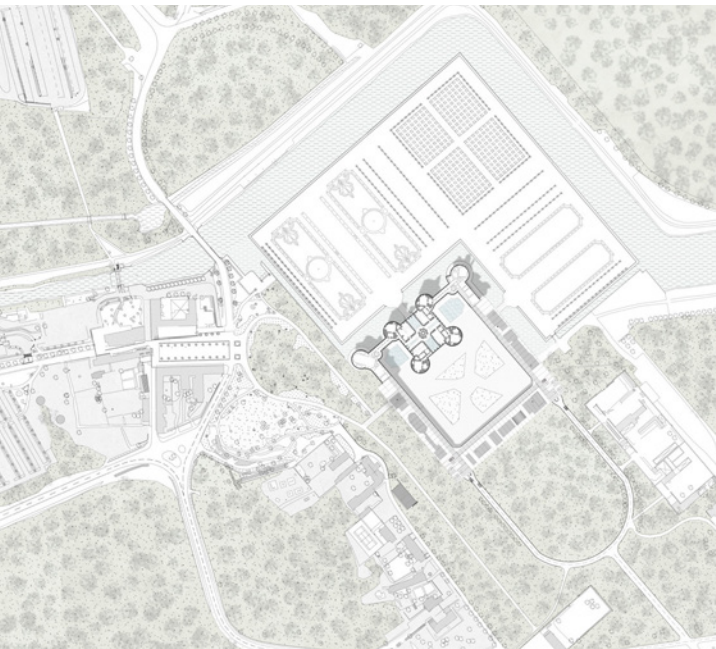
See through view



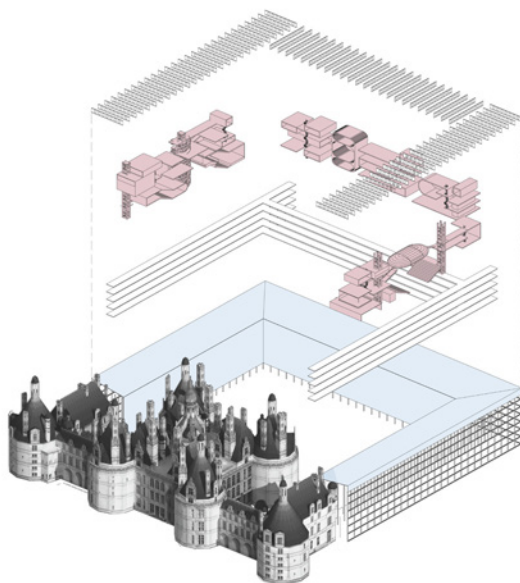
Proposal section of the proposal looking to Chambord

VIRTUAL CHAMBORD 2150

Laura Aizcorbe Montserrat, Jesús García Lucas
Guillem Izard i Colom, Gerard López García, Sara Mompert Barrenchea



Site plan



Axonometric diagram

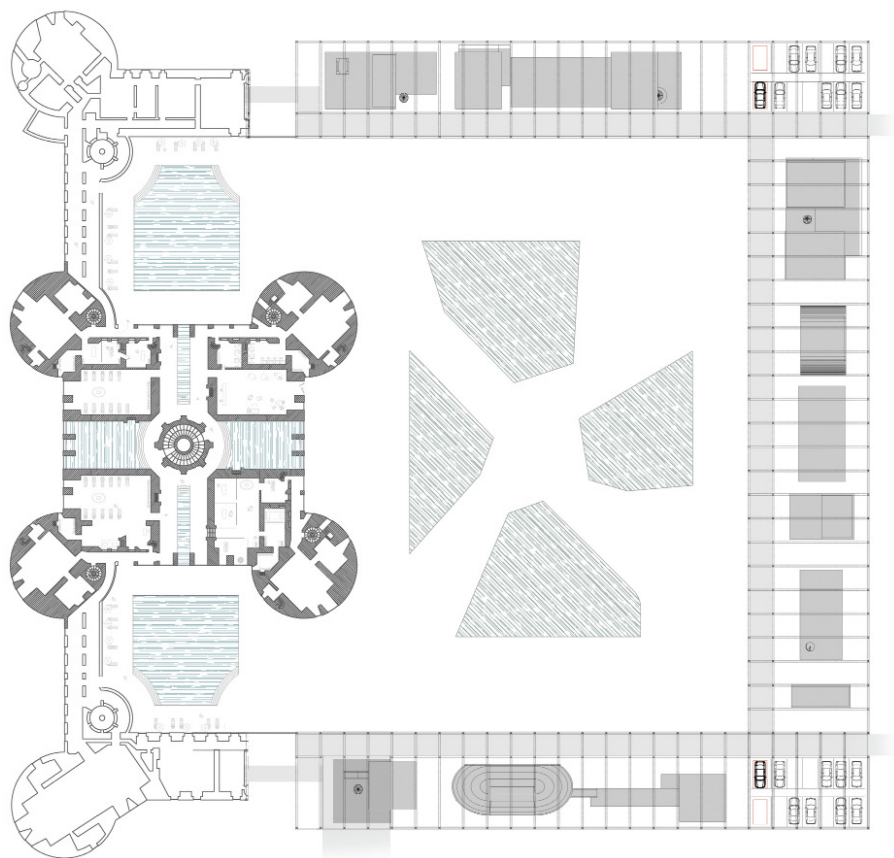
The construction of Chambord Castle begins in 1519. The fence that surrounded it, the longest in France at that moment, had a different purpose, enclosing cattle to be hunt, instead of avoiding the approach of the enemy. That's why our project concludes the castle generating a square where all the activity flows.

In order to change the uses destined to the castle, we propose generate a new space before the main façade, a place where you can live in the future, a new alternative life, a utopian society.

A nowhere to live, a community full of life where you can experience entertainment centers, all collected around a central meeting point. A multi-purpose space; to join technology and guests, a stage to break out with performances, rooms for gamers that children can enjoy and a sanctuary for the adults inside the castle with an incredible spa.

The main objective of the project is to host a variety of uses in the same complex to achieve multiple of activities, that way those uses are serving each other creating a synergy dominated by the castle of Chambord, formally and logistically.

To achieve these, we create a large air-conditioned which is defined by an outside curtain wall; a giant holographic screen inside of the façade with large beams on the roof. This system allows the volumes to be suspended from the girders, achieving a formal freedom. The effect of the structure produces a highlight sense for the spectator that happens on the backside façade of the building. The optical illusion pretends to hypnotize the viewer to make them think as if the volumes were flying.

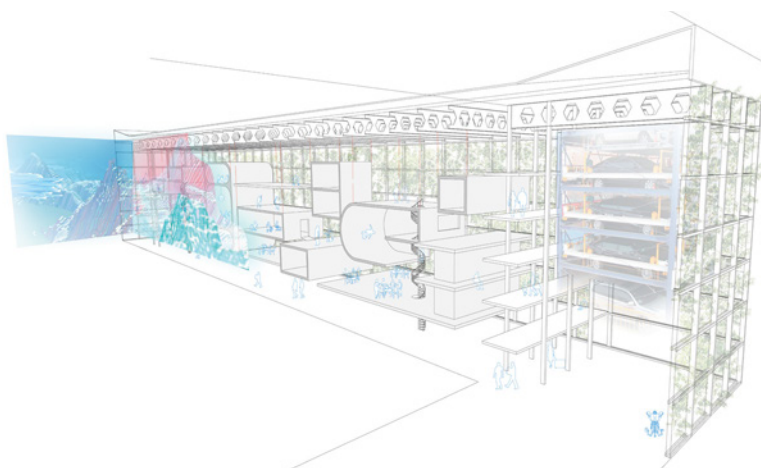


Master plan

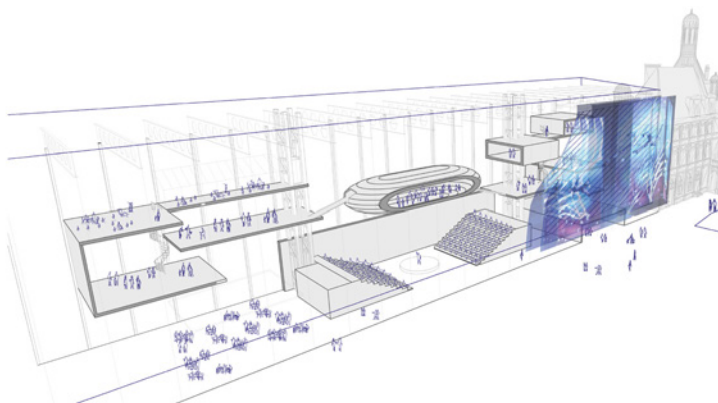


Chambord thermal baths





Axonometric central section



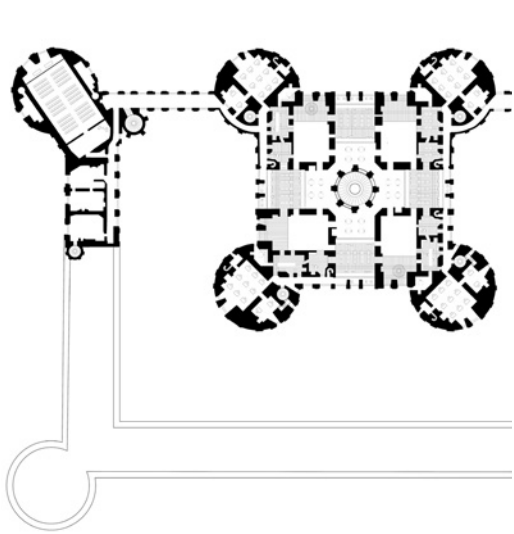
Axonometric left section



Jump in



Caved bookshelves

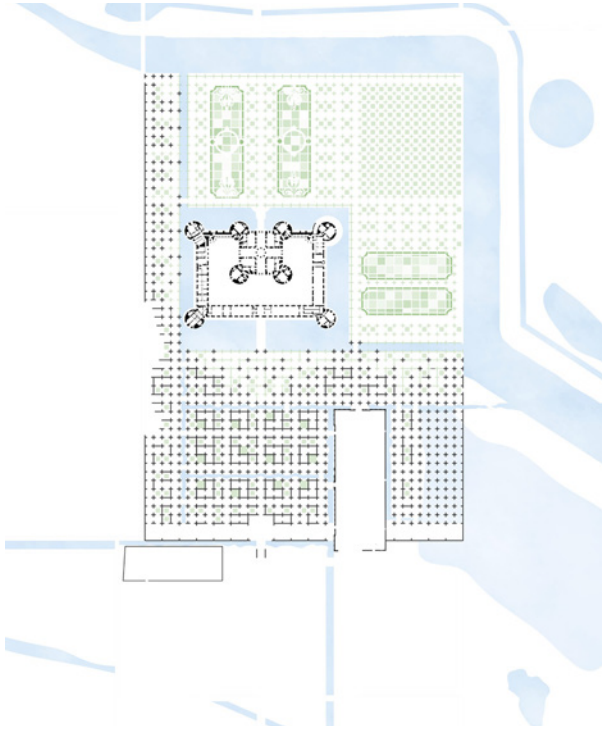


Mezzanine first floor



CHAMBORD SANCTUARY

Marloes Bier, Oriol Gràcia Vallès
Adrián Ramos Olivares, Maria Sanchez i Dominguez



Site plan



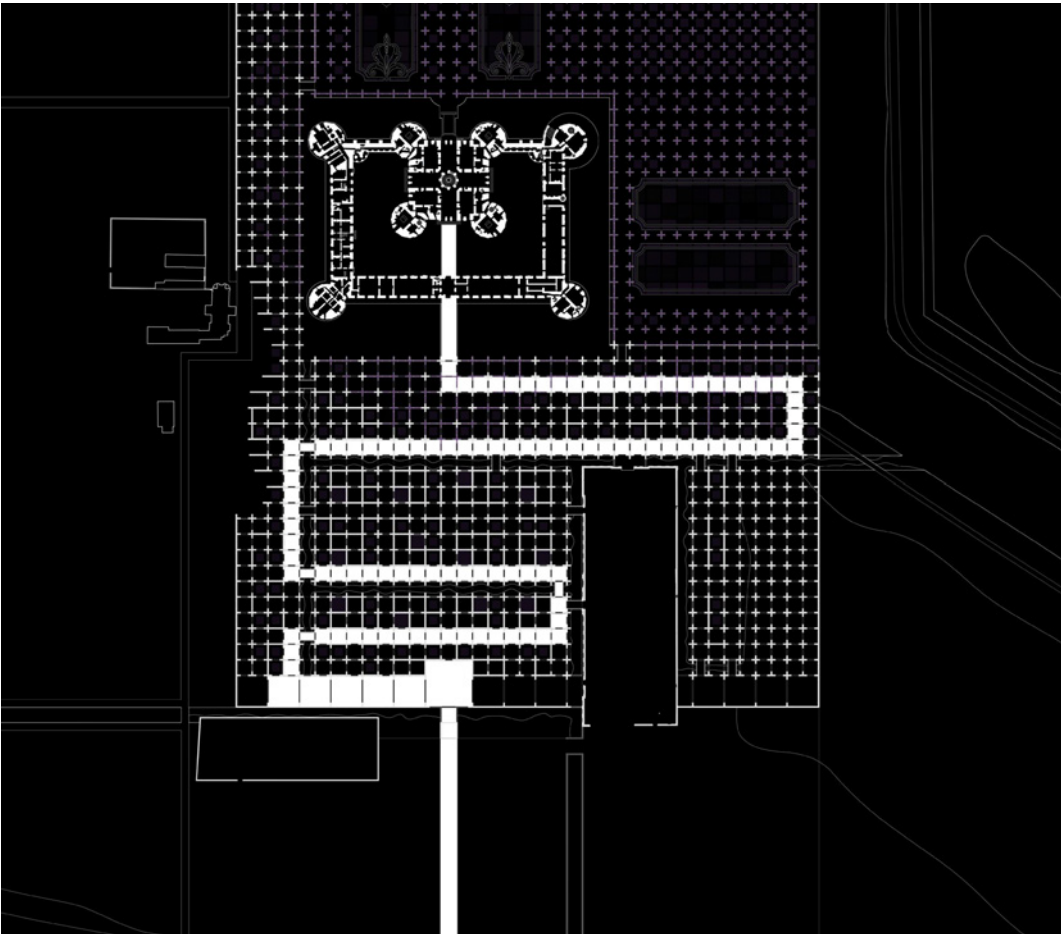
View of the castle through the labyrinth

In Ancient Greece, the construction of a sanctuary implied the consecration of a place, creating order amidst the chaos of the profane world. Our effort is to sacralize Chambord and turn it over to the only stable, permanent and divine element in our contradictory and fluctuating post-modern world: culture and, in its essence, knowledge. The castle of Chambord will host the only possible sacred use in our modern days: the library. This consecration starts by enclosing the territory that will harbor the sacred place in a -"temenos"-, the wall that, in Ancient Greece, separated the profane from the divine. The longitudinal from one world to the other becomes an arduous labyrinth that shall keep all unworthy visitors outside of the temple.

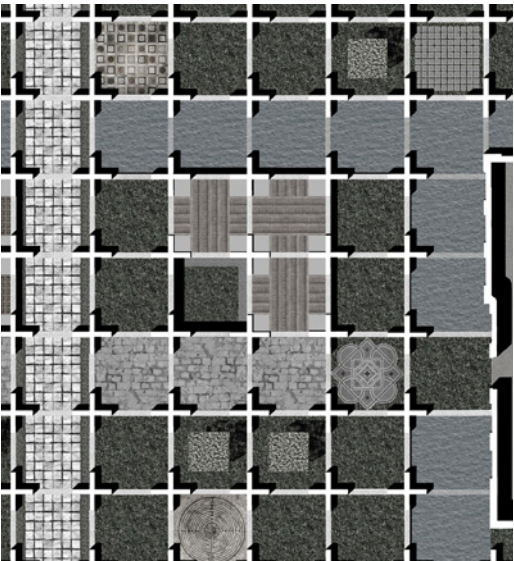
This same labyrinth, with its monumental entrance and several treasures throughout -spaces for retrospection-, symbolizes the rite of passage between mere humanity and the divine.

Inside the castle; light as a deity that interrupts into space and sacralizes, that brings humanity closer to the divine. Spaces are thought again; new levels from which the stairs can be admired are built, gaps are carved in the walls so books can be held and others are perforated to create new visions. The labyrinth extends past the grid and penetrates the castle of Chambord.

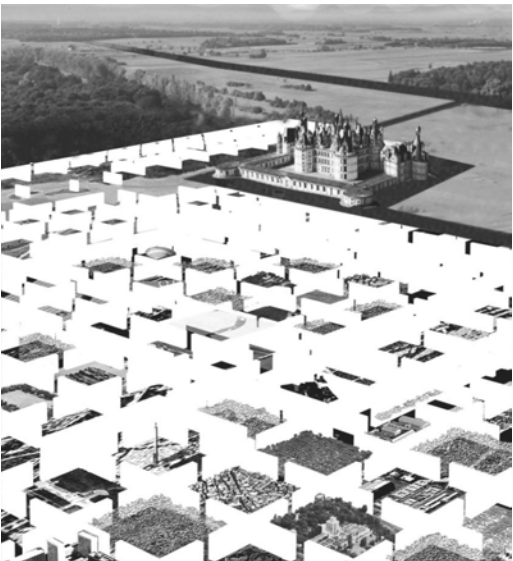
Chambord shall compile the pillars of society, presented in the form of essays; imperishable elements that, with their presence, establish eternity and timelessness. At last, Chambord's longing for permanence that was sought ever since it was built, is satiated.



Main route plan



Labyrinth



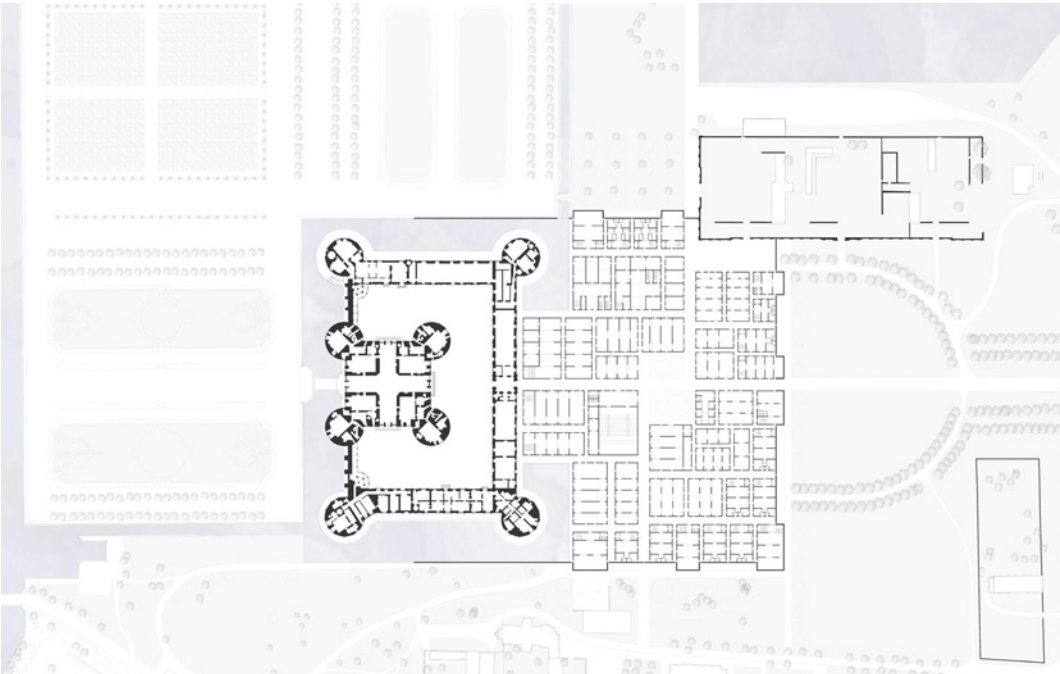
A Grammar for the City



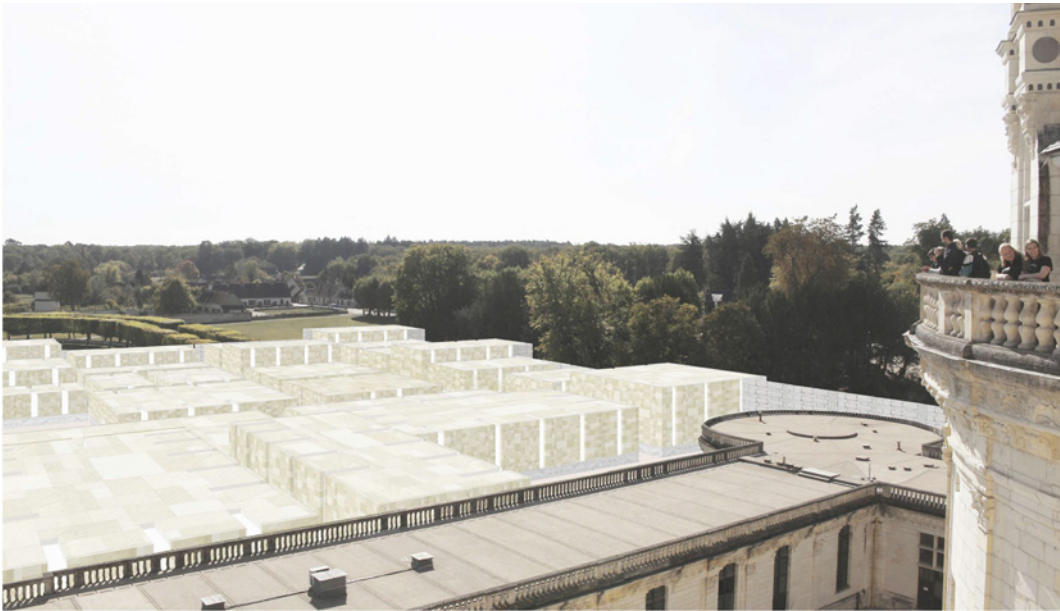
View from Chambord



Main entrance view



Ground floor plan



View from Chambord

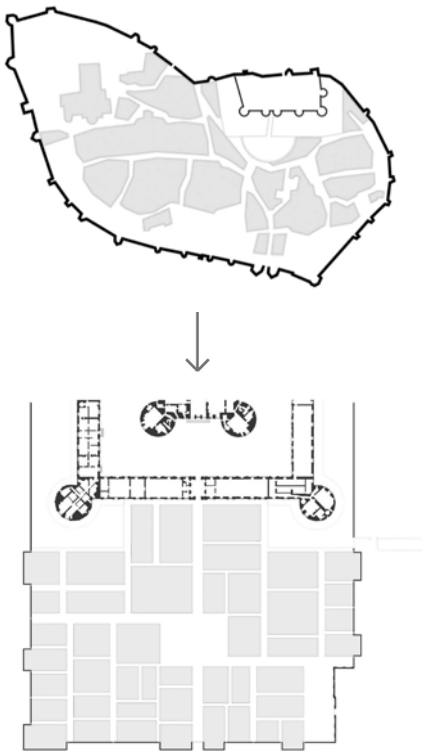
03A

CHAMBORD OR THE PERFECT CITY

Nuria Antón Martín, Lluís García Cortés
Sarah Sáez Ibañez



Site plan



Main concept

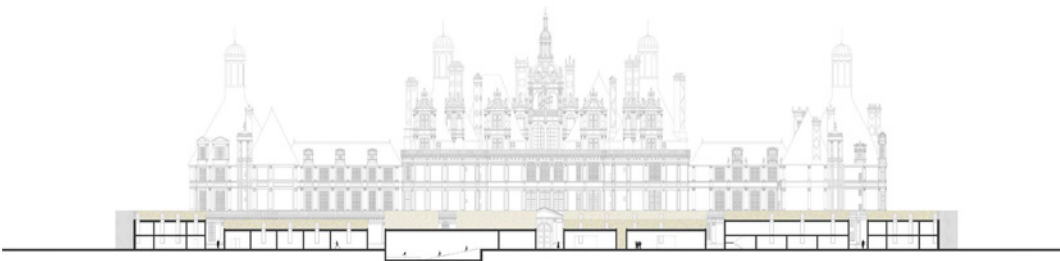
The project consists in generating a great center of contemporary Art, building a cultural epicenter, where the castle of Chambord is undoubtedly the great attraction. It seeks to generate a new cultural epicenter, where the exchange of knowledge, ideas and opinions related to the world of art is encouraged. Thus, it is hoped to create a relationship of feedback between visitors and the residents of this cultural complex, in such a way that art becomes the exchange currency of Chambord, being a universal language and accessible to everyone.

The center of Contemporary Art is the element in which the predominant activity of the site is developed, but it is also surrounded by basic support services. These services are formed by a School of Contemporary Art, a library, student residences, multipurpose spaces, restaurant service, offices, and a large auditorium.

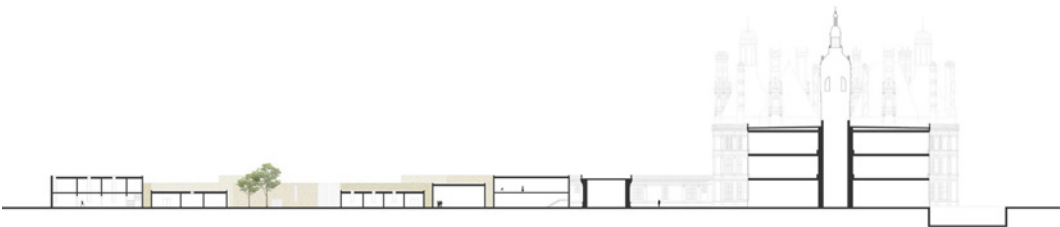
We have adopted the medieval city as a reference to think about the interstitial spaces of our project. Thus, in the same way that a small medieval town consists of a castle as a main element, and a plot of narrow and irregular streets, our project adopts some of these characteristics and aims to gather the essence of the medieval city.

However, in parallel, we try to carry out an abstraction process, taking as a reference the characteristic features of the medieval city and adapting them to the needs of our project.

It is paradoxical to take the medieval city as a reference and to project the ideal city of the future based on its roots, but we believe that this utopian approach shows that in order to advance, sometimes, we must look back.



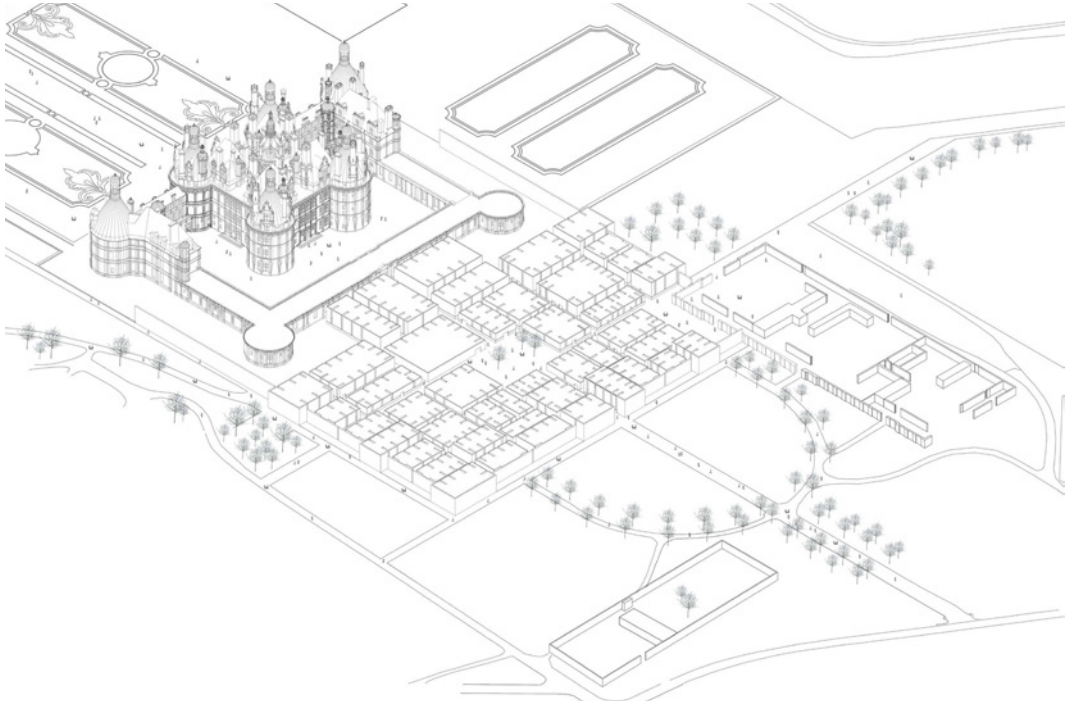
Longitudinal section



Transversal section



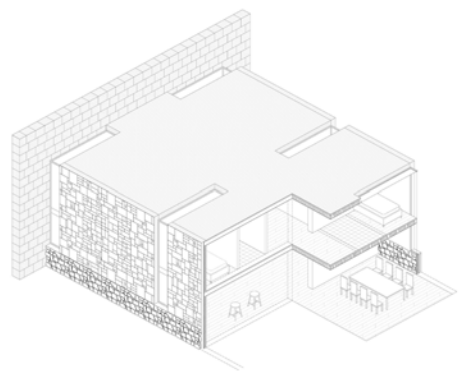
View from Chambord



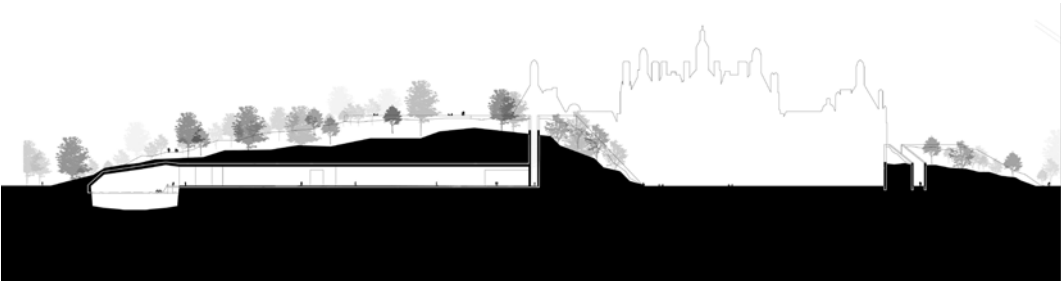
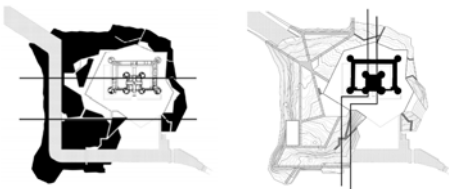
Axonometric view



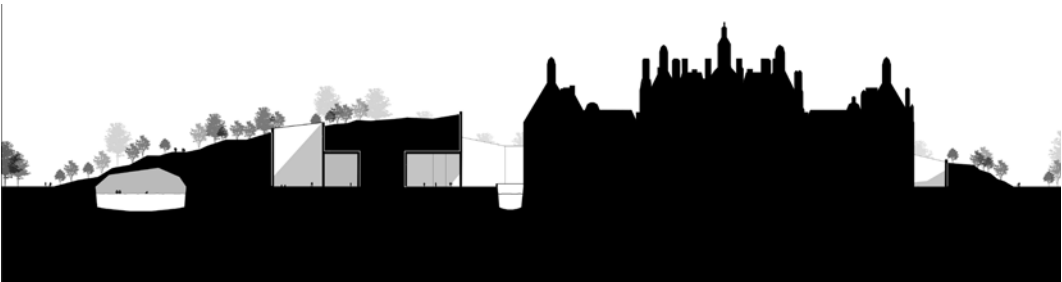
Relation with Chambord



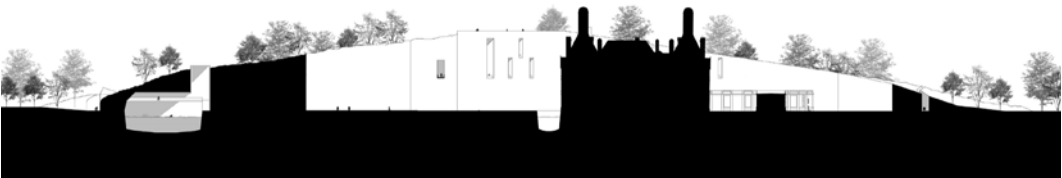
Axonometry of residential model



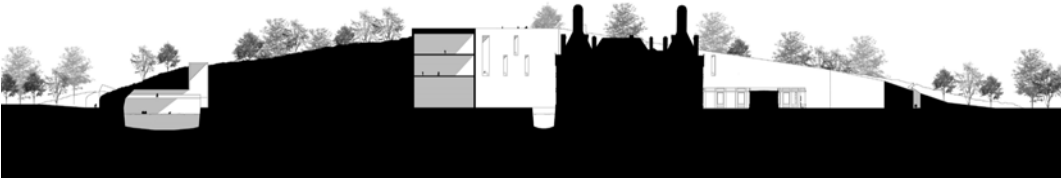
Longitudinal Section 1



Longitudinal Section 2



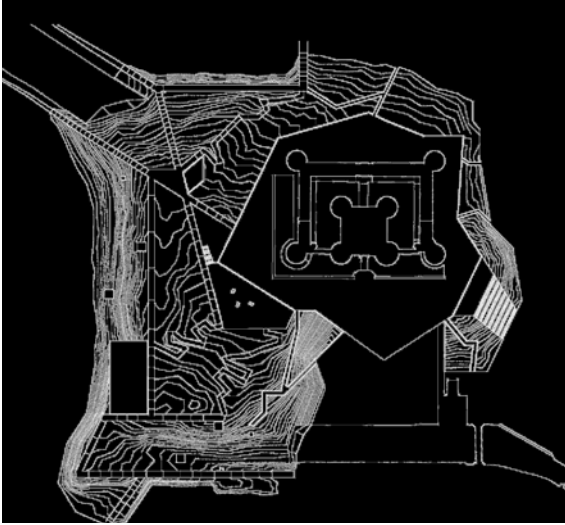
Transversal Section 1



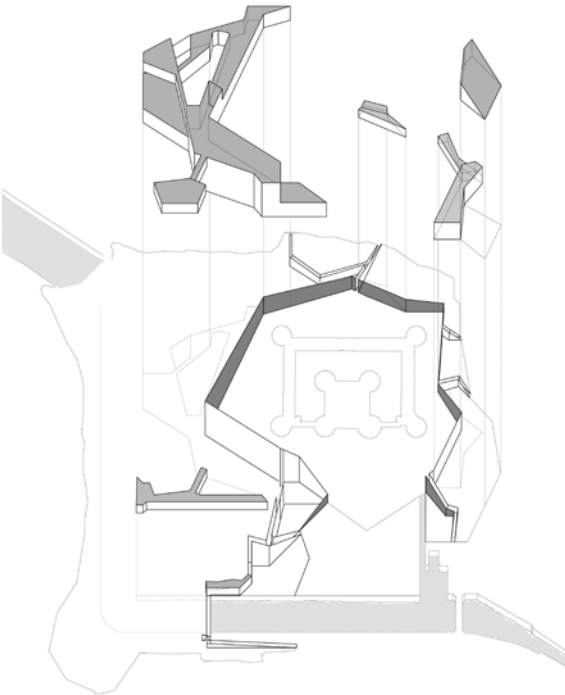
Transversal Section 2

03B MONUMENTO A LA CONTEMPLACIÓN

Manuel Sánchez de Boada Aznar



Site plan



Axonometric diagram

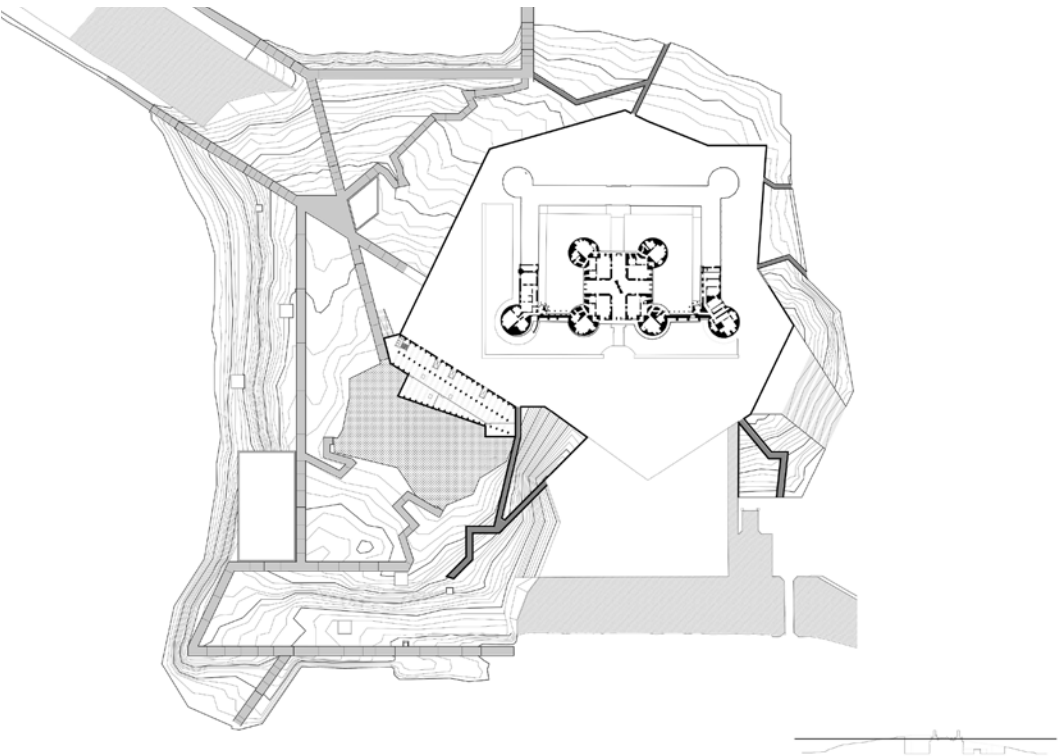
The project is born from the evolutive necessity of monuments, questioning its actual identity from the perspective of decadence, tourism and consumerism.

Developing the sense of protection, contemplation and the death of the monument, through the negation of restoration and the new appearance of modernity, leaving the space just for contemplation. This phenomenon where the piece is iconized from the distance, leads on the piece acquiring a secondary role.

A gigantic wall rises all around the castle, acting like a limit and forcing the viewer to look at the monument from the distance, like a piece of art. The spaces inside this wall carry the viewer through different balconies, some closer to the castle than others.

The same way happens at the exteriors with platforms and gigantic staircases which reach the castle's height. The new access to the monument, now through narrow passages, conclude at the protagonist piece of the project. These cavities will contain specific spaces for contemplation.

In fact, this is the problem: the monument will stay locked inside these walls, while we look at his death.



Plan



View between the castle and new project



Access to Chambord



Arriving at the castle



From the new access



Chambord from the project



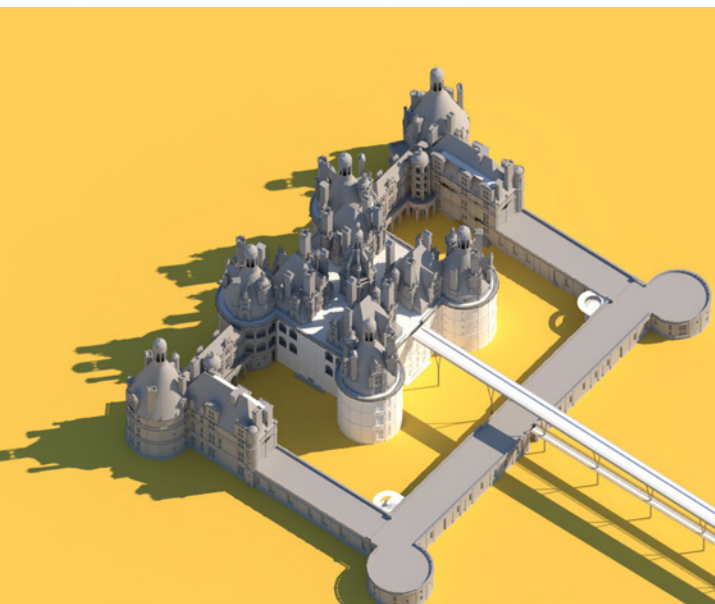
Platform Chambord view



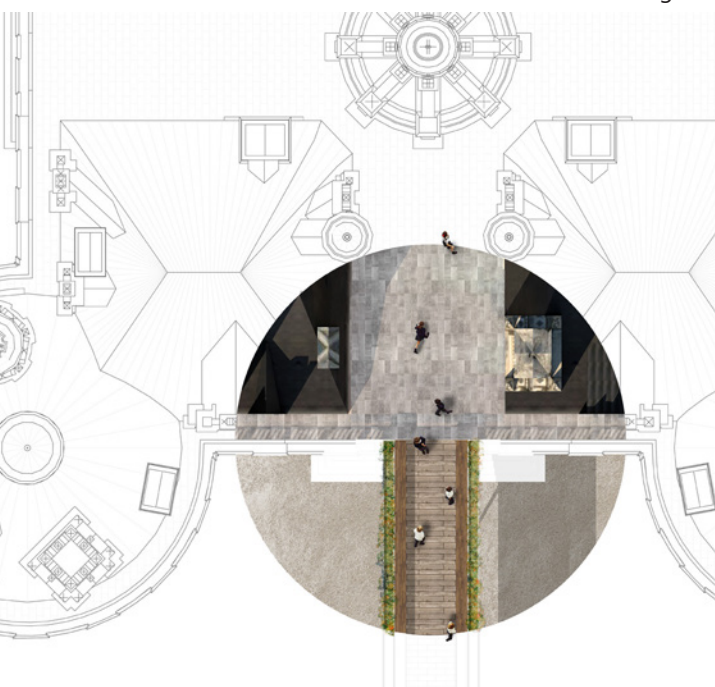
Access to Chambord

ASCENDING TO CHAMBORD

Ágata Cano González, Marcel Folch Brugarolas
Sergi González Bouterín, Clara Guillamón Cobos



Axonometric diagram



Platform top detail

From an utopian vision, the project is based on the idea of creating an ideal small city in Chambord's rooftops providing interaction between them and the spectator.

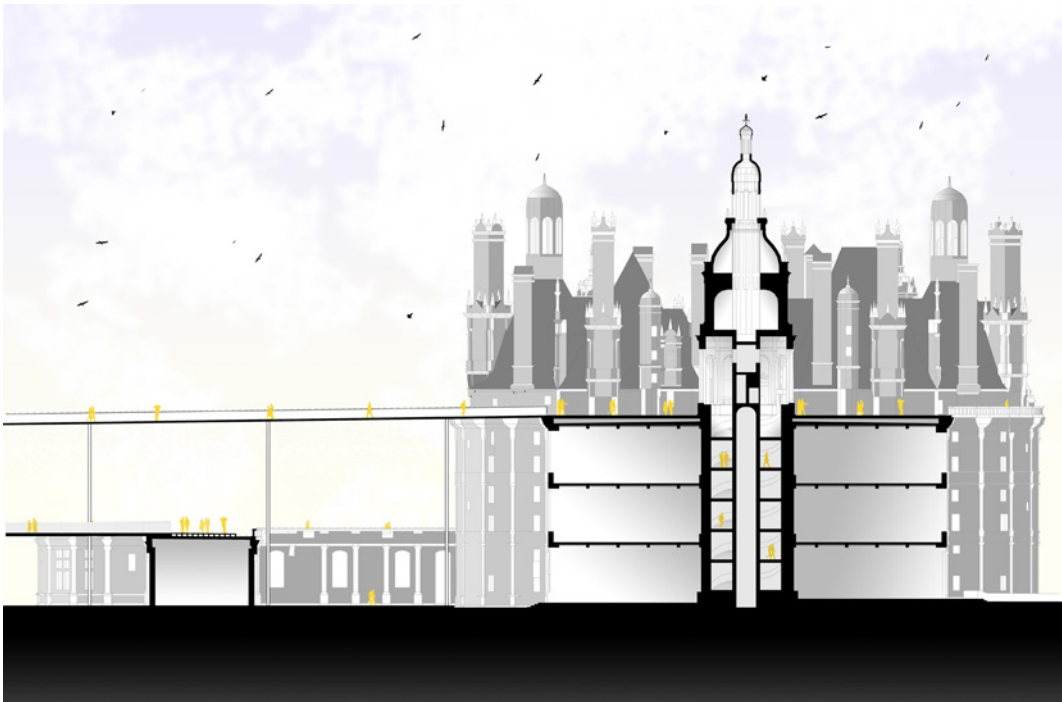
We consider that Chambord is an element majestic enough for adding big constructions that, in order to provide, would lose attraction. We want to show from an intentioned way the nice rooftops that single it out and that nowadays are accessible, but as the last point of the castle, without giving them enough importance.

For that reason, we decided to change the castle access, creating a new route to arrive directly in the roof tops, taking them into account from the beginning of shaft. The access footbridge becomes a overhead longitudinal between vegetation that will give it Romanticism and attraction remembering as well as how did you arrive to the old castles.

Having finish the footbridge you reach the top of Chambord, a type of terrace that will receive every visitant and from where you can accede to the castle indoors by a wide spiral footbridge.



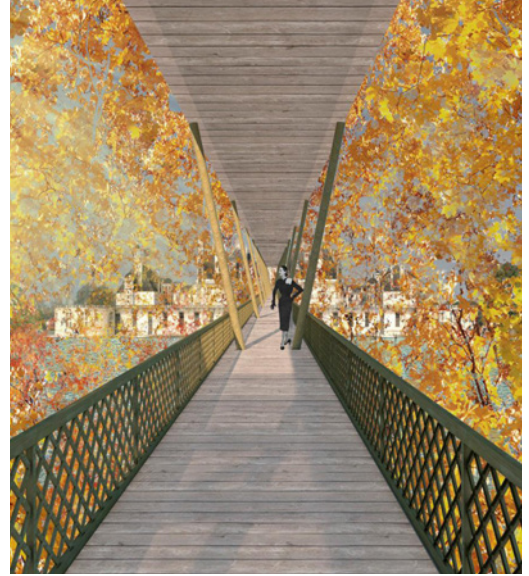
Longitudinal section



Transversal section



Roof top Chambord view



Platform lower view



Lake platform view



View from Chambord



Bird-eye perspective

RECONNECTANT CHAMBORD

Bernat Roca Carbonell, Cristina Rodriguez Barbancho
Alejandro Rodriguez Moreno, Eva Serrano Canudas



Site plan

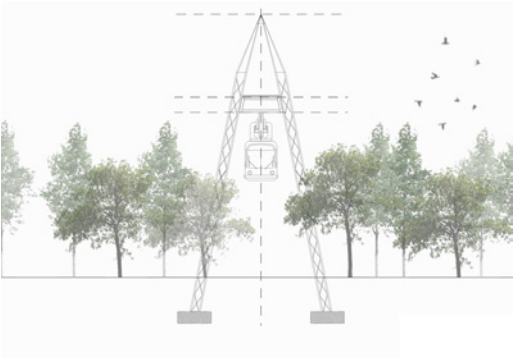
Chambord és molt més que un castell, el patrimoni de Chambord no són només els seus murs, les torres i els jardins; sinó és tota aquella activitat que les seves muralles han preservat de l'evolució externa. I és aquesta essència que han preservat les seves muralles que desperta l'interès d'aquells visitants que s'hi apropen i volen prendre una part d'aquesta màgia. Per potenciar aquestes activitats, sovint ocultes a la visita primerenca dels turistes, cal aprofundir en el terreny del parc. El parc, amb tanta envergadura i tant difícil de recórrer però, acaba ocultant i essent còmplice del desconeixement i oblit d'algunes d'aquestes i fa que sigui molt difícil donar-les a conèixer per aquell públic puntual que es limita al castell i dels seus jardins.



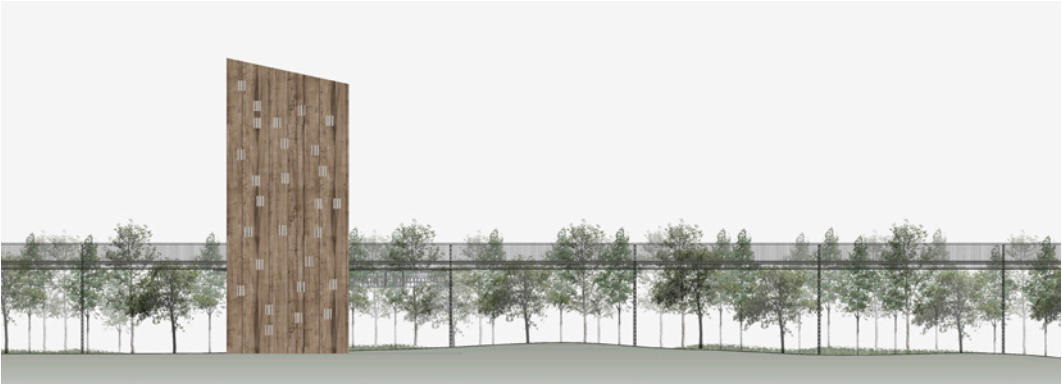
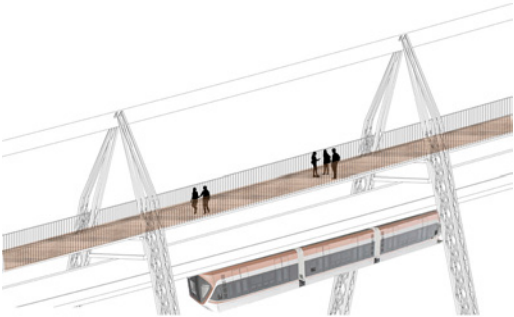
Principal idea

Així doncs, perquè els visitants puguin descobrir què s'amaga a les entranyes del parc proposem que el concepte de Chambord s'estengui transcendeixi el castell i els límits dels jardins. Per fer camí, presentem una plataforma que permet connectar aquests secrets del parc i ho fem a través d'uns camins que no malmetin l'entorn.

Aixequem del terra aquests camins, mantenint una distància que eviti el desgast de l'ecosistema, i desgranem aquesta massa perquè puguin veure tot el parc des del cel, seguint a dos ritmes el recorregut i connectant aquestes vies amb totes les activitats que formen Chambord. En aquests nexes de connexió entre recorreguts i l'entorn apareixen les nostres torres que recullen les diferents persones dels seus recorreguts i les reconecten a la base per gaudir de l'entorn.



Structure of air corridor



Moving without touching the nature

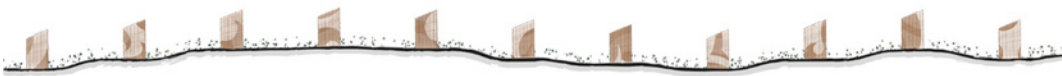


Towers in forest

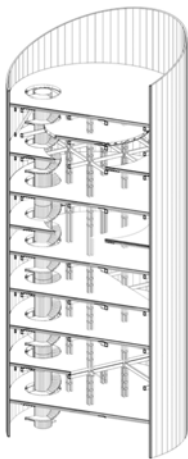




Towers in natural park



Towers as an element of park



Detail of tower



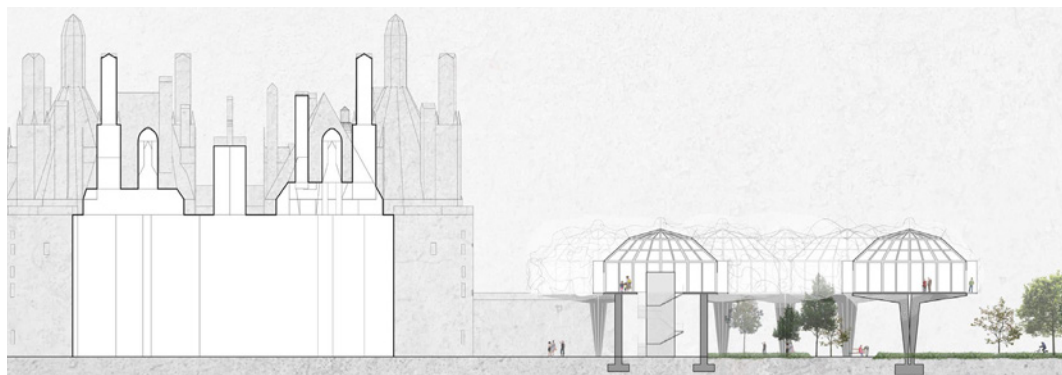
Interior of tower



Front elevation



Longitudinal section



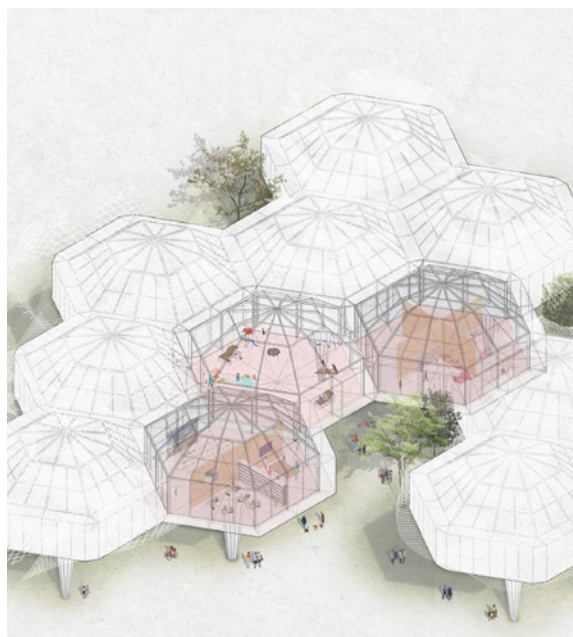
Transversal section

CHAMBORD ENTRE NUBES

Thalia Andrés Bauzá, Bricell Briceño Zapata
Ariadna Costa i Roura, Alba Guerrero Maraver



Site plan



Axonometric diagram

El poeta Chateaubriand describió Chambord como “Una mujer a la que el viento había hecho volar su cabello”, haciendo alusión a la profusión de torres, tragaluces y chimeneas que coronan el monumento y cortan la sobriedad de las fachadas. En la parte alta del castillo se encuentra una gran azotea donde la inmensidad de las chimeneas se transforma a una escala más humana, queriendo representar la ciudad ideal. Presidida por el núcleo principal del castillo, la escalera de doble hélice actúa como centro de la ciudad elevada.

El enfoque del proyecto radica en potenciar la gran azotea característica del monumento interviniendo sobre la parte inacabada, ayudando a completar visualmente el castillo. Ante la necesidad de expresar el valor simbólico de la ciudad ideal y mantener la identidad y la historia, la nube se convierte en símbolo de este proyecto, ya que no llega a imponerse a la personalidad, la morfología y el sentido histórico del castillo.

La nube como concepto utópico y como elemento arquitectónico se convierte en herramienta clave para actuar de límite en el paisaje, generando a la vez dos ambientes distintos: el superior donde quedan realzadas las torres y las chimeneas de esta ciudad ideal, como un espacio de contemplación. El inferior es el ambiente natural, aquel que generan las nubes: el paso del río, el crecimiento de la vegetación y la actividad libre.

La nube se transforma en un elemento que además de modificar la perspectiva del castillo para realzar aquello que lo singulariza y contemplarlo, genera unos flujos y actividades anexas a las que actualmente tiene el castillo de Chambord.



Utopia



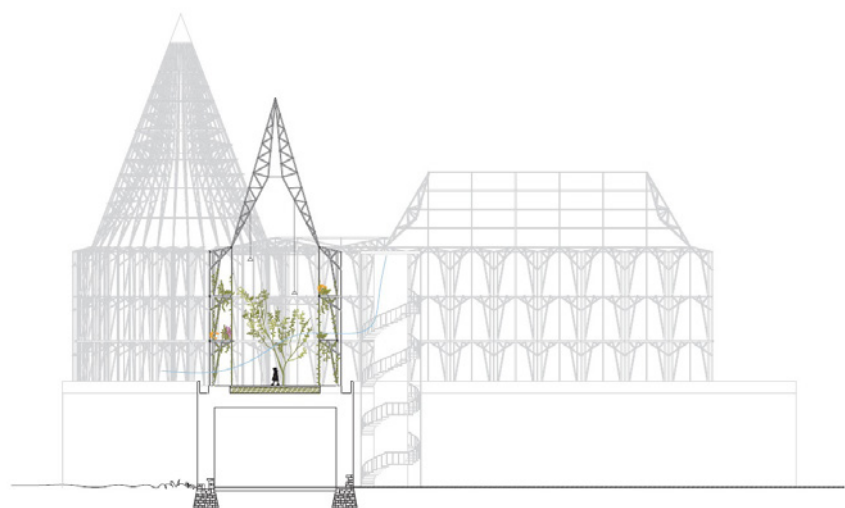
View of a multipurpose space



Aerial view



Interior view



Section of New Chambord

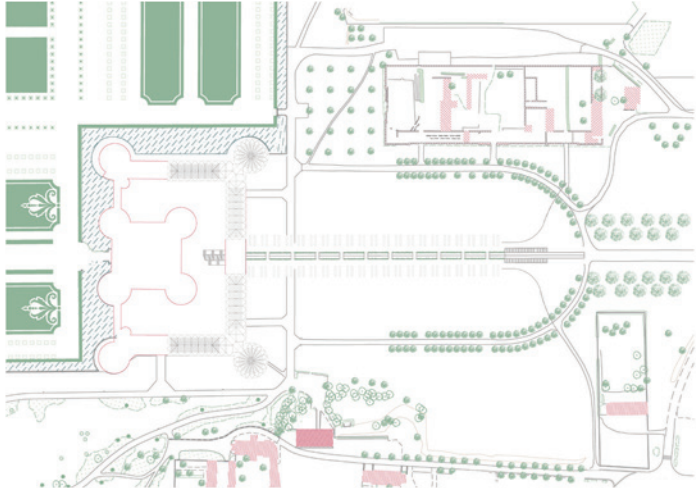


Access

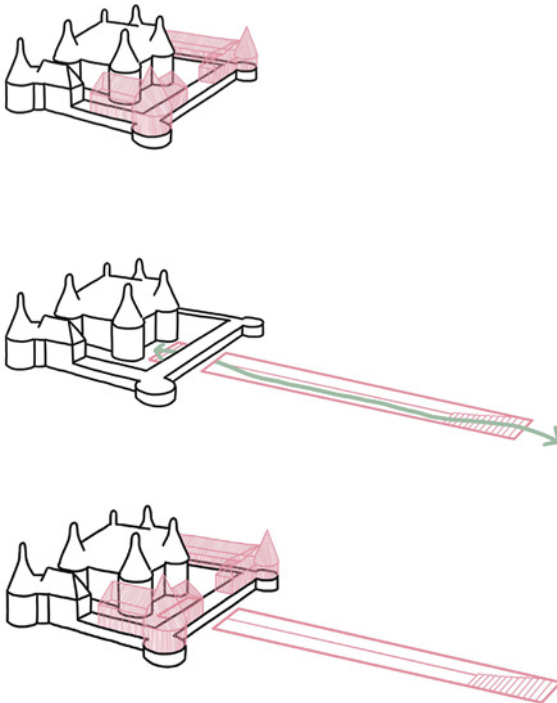


Exterior view

Judit Costa Suriñach, Helena Gallego Sanz
Montserrat Garcia Rodriguez, Astrid Magajna



Master plan



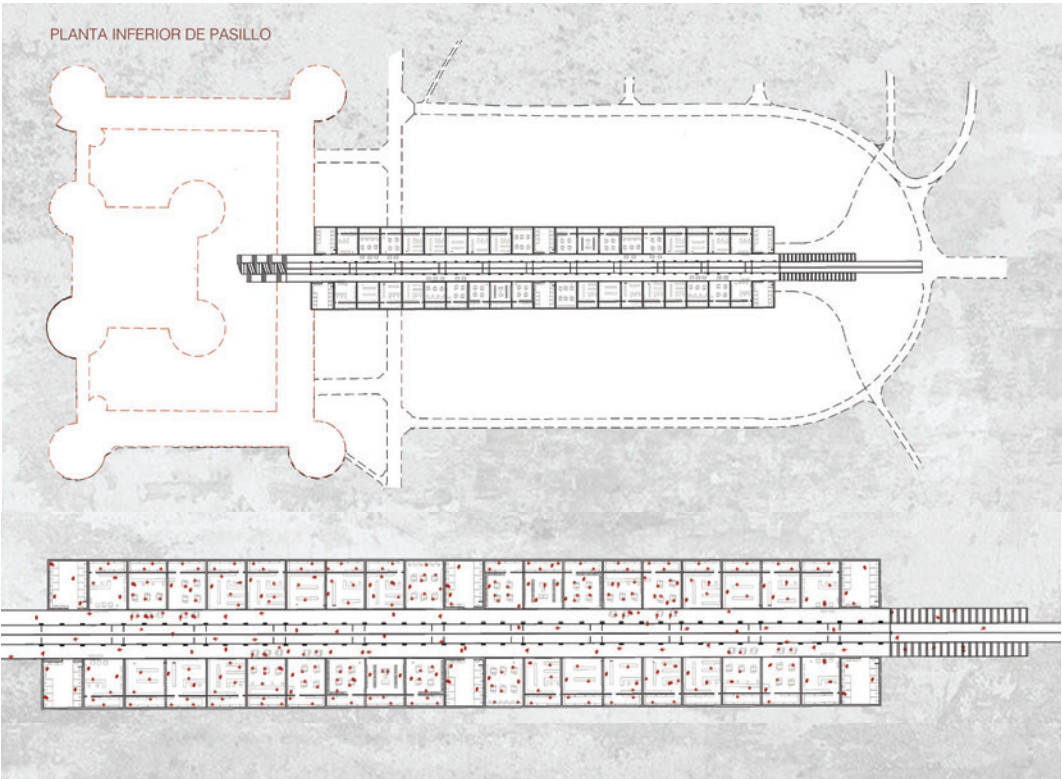
Main concept

The return of the unfinished, returning to the past to finish what was started, is a utopia.

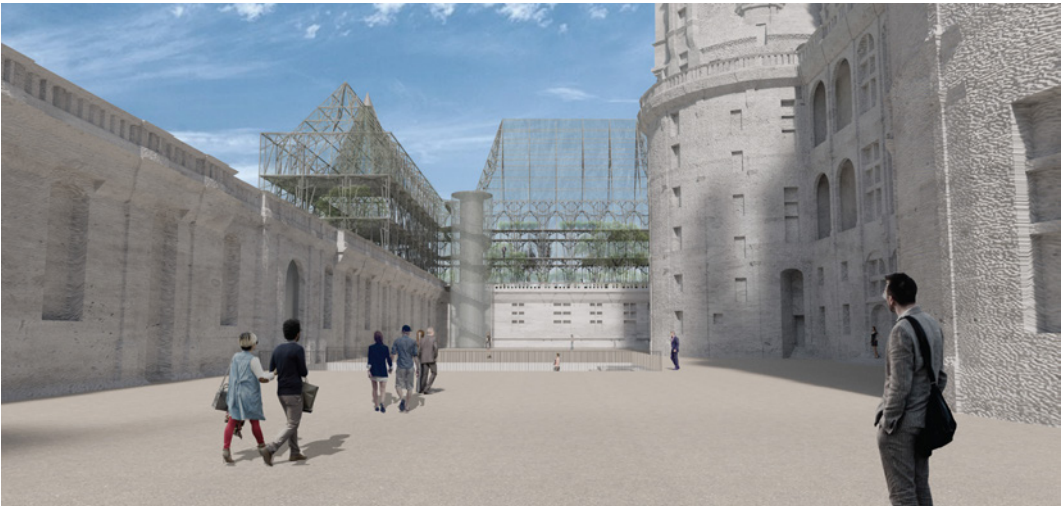
If the first idea of architecture is to put a barrier to nature, here nature will be architecture itself as it will define spaces. The architectural project is transformed into a paradigm shift in culture. Nature and its laws are the reason that things exist today, without gravity there would be no architecture. Each architecture corresponds to a greater or lesser extent to different bases based on: history, light, geography, climate, etc.

'Chambord inachevé' is the starting point of the project as well as its way of experiencing this architecture. On the one hand, it is intended to finish the castle from the incorporation of contemporary materials and methods creating a virtual illusion of a complete and finished castle, having the past of the castle as a backdrop for the new since without it the past would not be possible to become a future. On the other hand, we want to give the possibility of knowing and accessing the castle from a theatrical perspective where its splendor is emphasized.

In this virtual recreation of the castle we would use a metallic tubular system with glass enclosures, making reference to the illusionary or utopian idea of Chambord finished. In this new structure of the castle, plants and vegetation would emerge, which would be appropriated in a controlled manner thanks to the hand of man from the different spaces. This could be read as the contrast between the opaque and heavy of the original castle versus the light and ethereal of the new.



Plan of inferior level



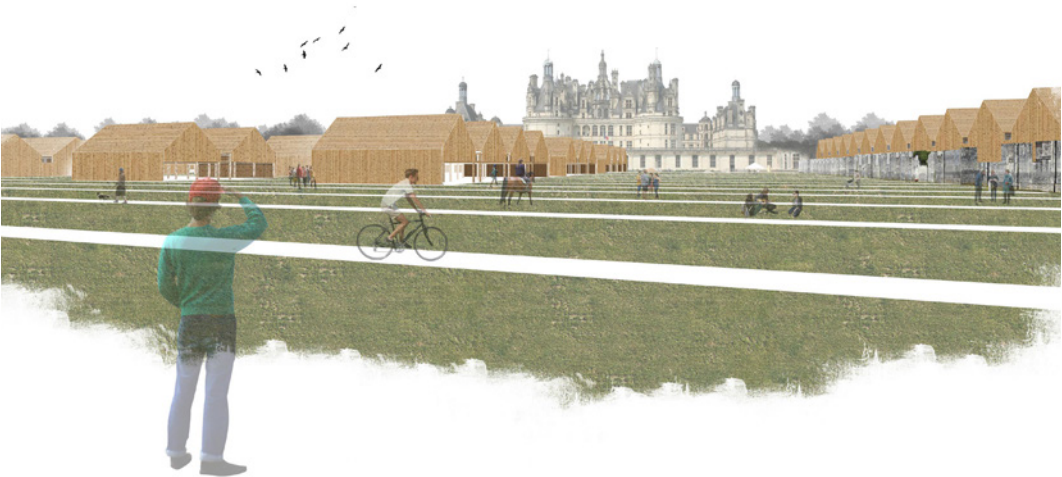
Interior view



Access from interior level



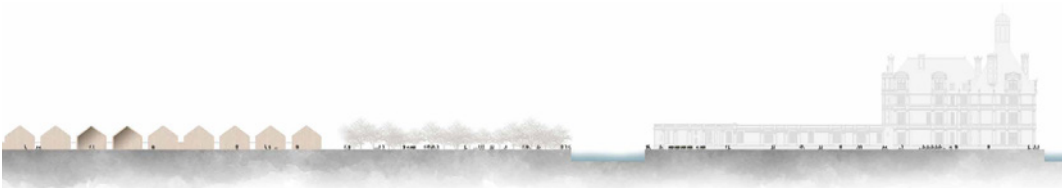
Views from the corridor



General perspective

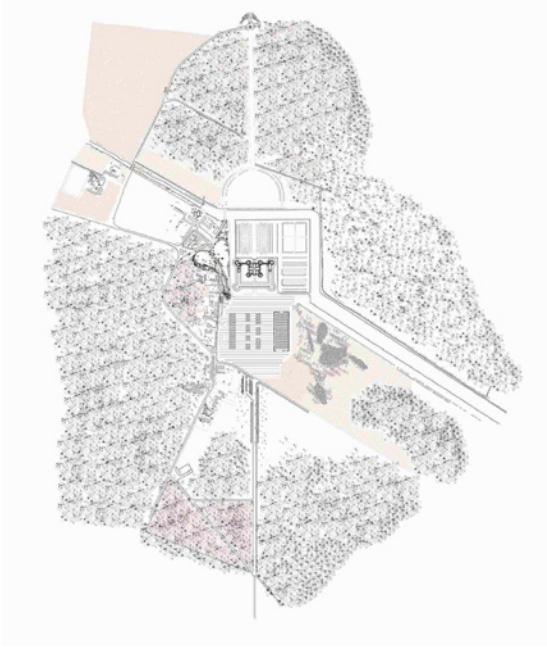


Exterior view

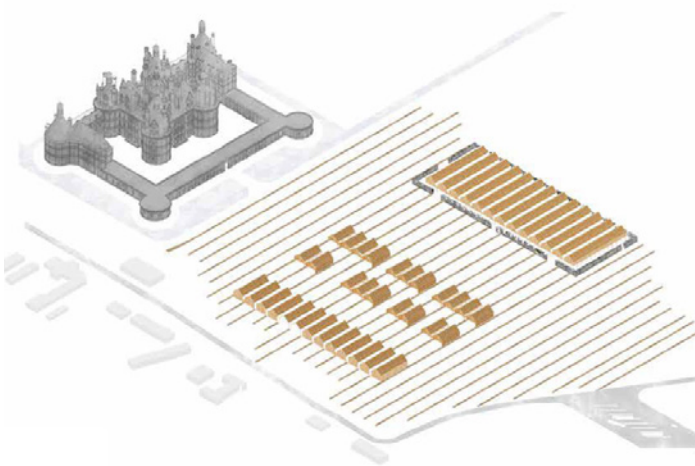


Section throughout the Camp

Carla Guerrero Blanco, Albert Linares García
Marta Perramon Torrents, Alba Reig Llamas



Site plan



Axonometric diagram

In 1519, in the heart of France and during the reign of Francis I began the construction of the castle of Chambord, just a year later, in 1520, in the north of France there was a meeting between Francis I and Henry VIII king of England, to run against Carlos I of Spain. The meeting was held in a camp that was built almost instantaneously in the middle of a meadow, in the same way that the war camps were organized.

Many stories are told of that meeting, since the courts of the two kings lived together for two weeks in that temporary "city", the tents of each of the courts expanded in place, colours and standards, quality and value of the fabrics, nobody wanted to seem less important in front of a future partner or rival, that need to pretend led to call that place "The Field of the Cloth of Gold".

After 500 years that city has moved to Chambord following the threads left by Francisco I in his legacy, time has weighed on those gold stores, which have lost their splendour. The fragility of the fabrics has been hardened by time, forming a solid complex, hard and without pores. A city made by adding light pieces that has become a solid block.

Time changes the place, but it is not the only one that acts. For 500 years the field of gold cloth has been caught in a legend, a story from the past. Now, with his appearance in Chambord, people will go to the place and in the same way that was done in his time, will act on it. The fabrics will fill the place again, as well as the activity that once took place.

The city that died in history, will return to live in Chambord.



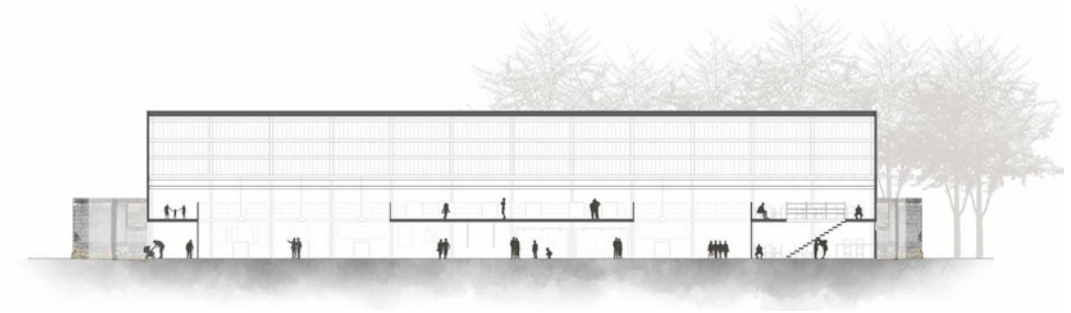
Transversal section



Exterior view



View of modules



Longitudinal section



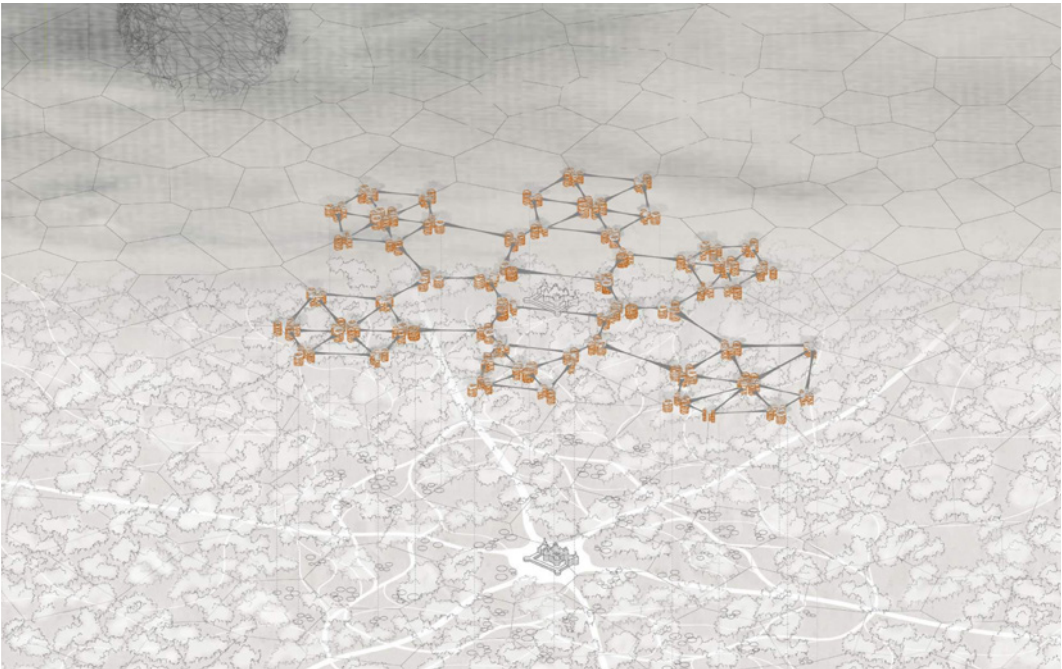
Exterior view



Interior view



Expressive representation



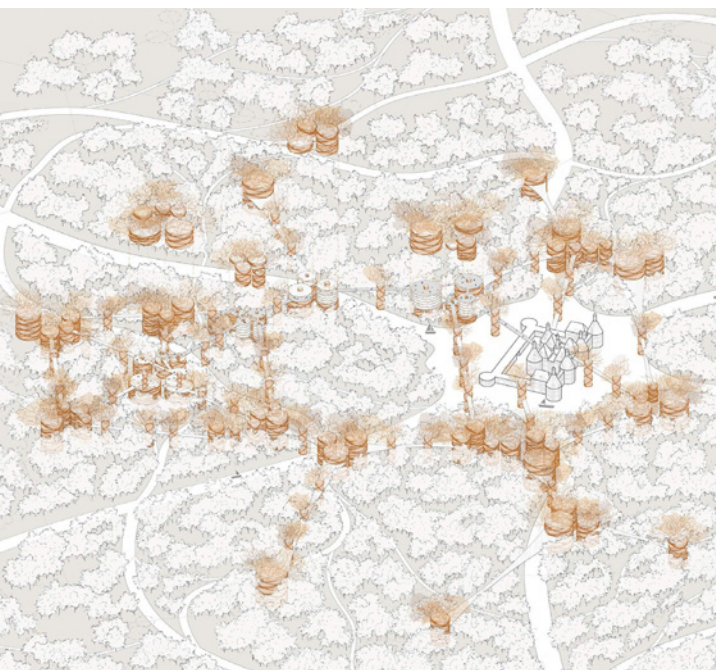
Location of the new system

HABITAR LA NATURALEZA

Pau Barberan Güell, Arthur Bovy Tinie
Natasha Kotova, Marta Llabres Ballester



Site plan



Axonometric view

La revolución industrial y la siguiente mega explotación de los recursos que proporcionaba la tierra, provocan que el planeta llegue a un punto crítico. De otro lado, grandes avances tecnológicos nos abren las puertas a lo desconocido. Aprendiendo de antiguos errores podemos crear una sociedad respetuosa y que participe completamente con el medio ambiente.

El mundo cambia y la arquitectura debe cambiar. Debe ser parte de la naturaleza, parte del ecosistema y del organismo vivo que es la tierra. Fomentando la reforestación, habitar los árboles es una manera de volver a niveles aceptables de oxígeno. Dependiendo, de esta manera, de un sistema donde tanto flora y fauna cogen un papel principal.

Para hacer frente a un futuro desmoralizante utilizamos la naturaleza tanto como elemento organizador, estructurador y máquina de oxígeno para la sociedad.

Proponemos un sistema radial con Chambord como centro, que recuperando la infraestructura natural más antigua, el agua, lo comunicamos con las diferentes comunidades situadas alrededor.

El recorrido de las personas se hace directamente de agua a aire, colocando los puntos verticales asociados a los canales. Conseguir de esta manera reservar la superficie para el buen desarrollo de animales i vegetación, dándonos una posición inmejorable para aprender y respetar la naturaleza.

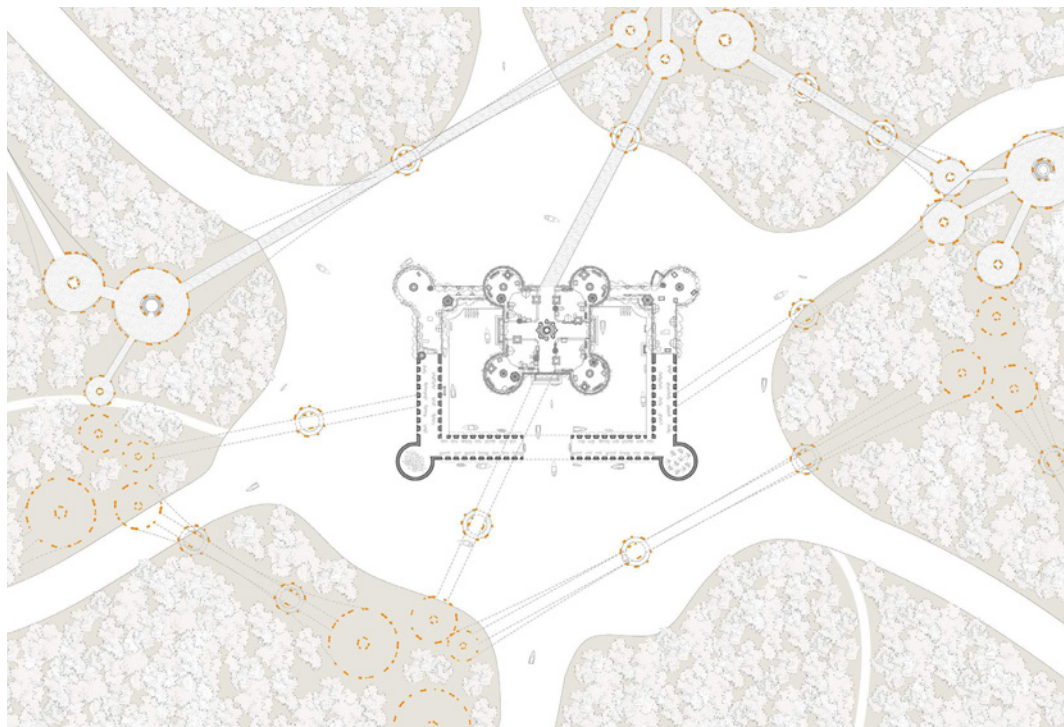
Habitar la Naturaleza. Volver a ser parte de ella. Equilibrio y armonía con nuestro alrededor, para evolucionar y llegar a nuevas alturas.



View from the Castle



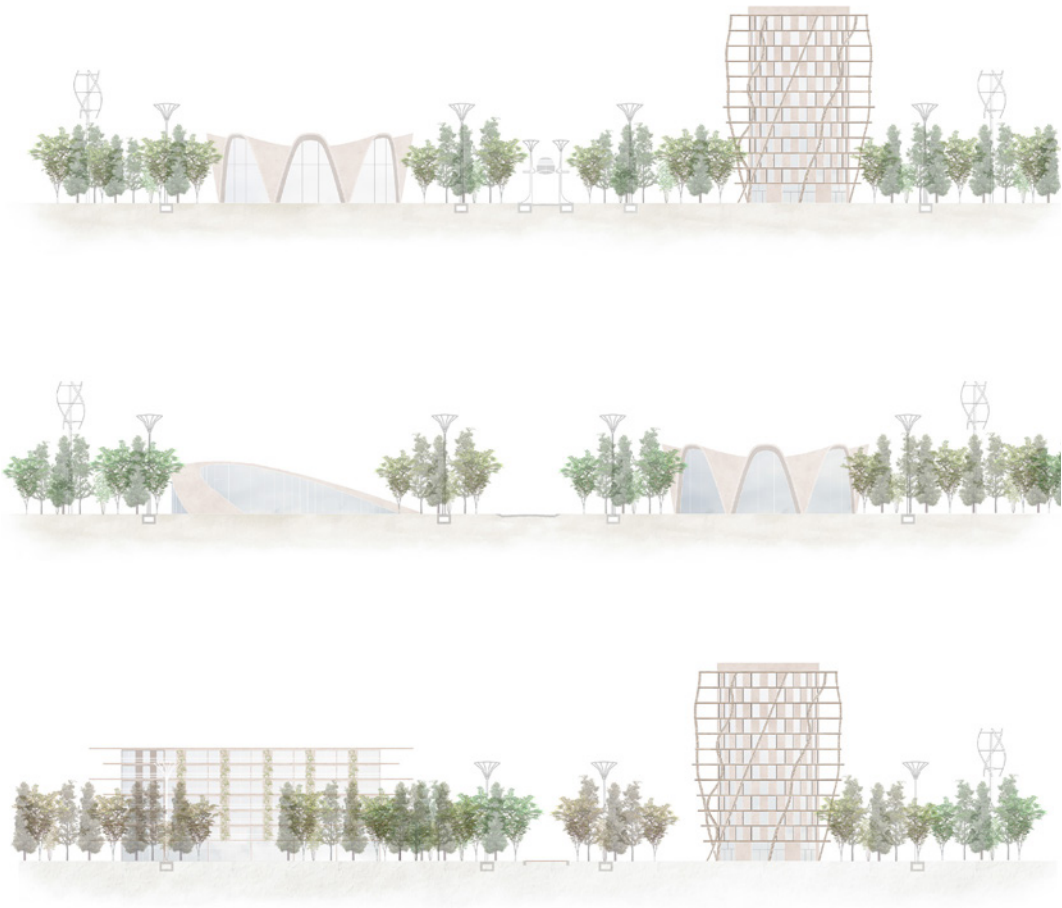
Section through the forest



Chambord's relation with the enviroment



Project sensations



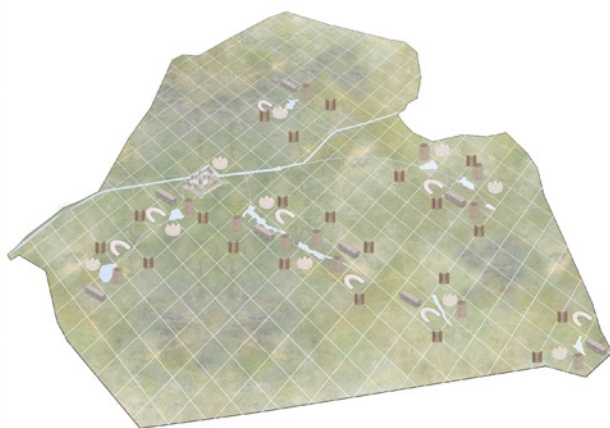
Transversal sections within the settlements



View of the integration of the equipment

CHAMBORD, UN CANVI SOCIAL

Joan Berenguer Barbera, Oscar Corbacho Morales
Belén Parejo Navarro, Gerard Piñol Güell, Jobim Van Riet Vidal



Site plan



Axonometry of area within the settlement



Relation between the proposal and the castle

L'any 2019 el món presenta una gran quantitat d'adversitats que condicionaran a les generacions futures. La sobre població de les ciutats, la despoblació dels pobles i camps, la utilització de materials contaminants, un sistema de consumisme i materialisme innecessari.

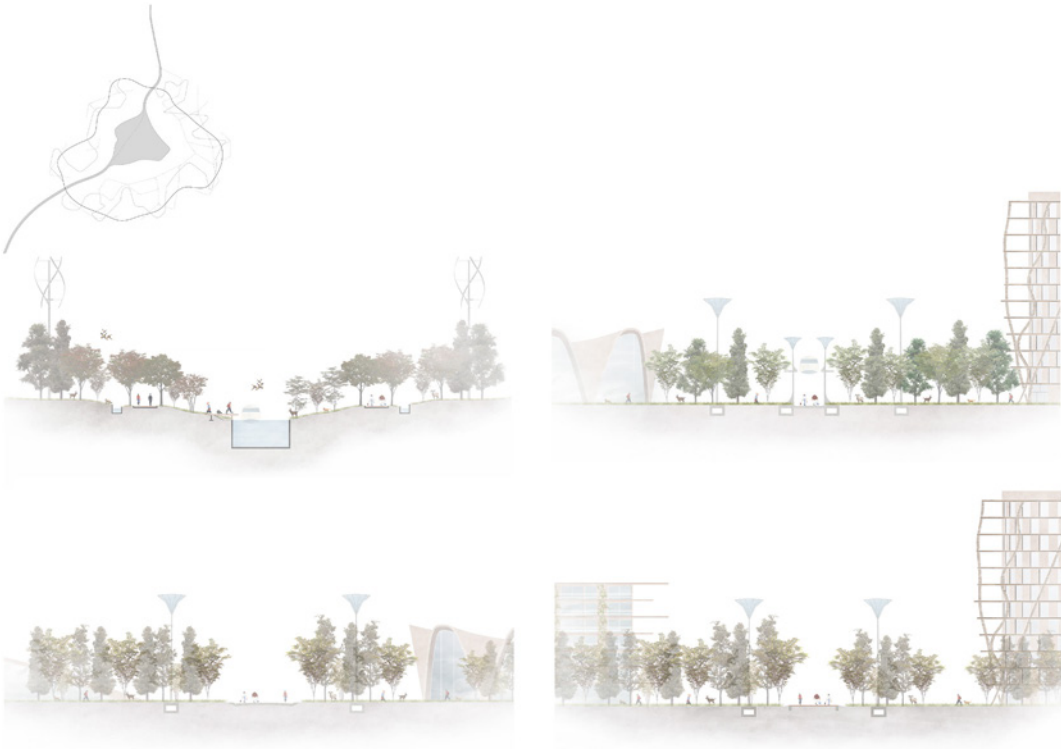
Proposem un model respectuós i integrat amb el medi, en el qual l'ésser humà conviu en simbiosis amb la natura per millorar la qualitat de vida de la societat. D'aquesta manera desenvolupem una societat gairebé sense contaminació, on es recicla i es reutilitza gairebé tot, els seus plàstics són biodegradables, amb una visió totalment diferent del consum i amb un aprofitament agrícola, forestal i industrial sostenible.

El model consta d'un conjunt de poblacions situades en els "Estancs de Chambord", els quals adaptem i millorem per generar un us de canals d'aigua. Aquests abastiran a la població, irrigaran els camps i serviran com a nou sistema de comunicació per a tot el territori.

El castell esdevé el centre neuràlgic de la societat a causa de la seva posició central en el territori. Un centre de formació escolar destinat al coneixement i progrés per la societat. La comunicació entre poblacions es realitza mitjançant canals fluvials i vies auxiliars que acompanyen aquests.

Chambord esdevé per tant una societat ecotòpica, un model que neix com a resposta a la crisi social actual. L'ésser humà ja no te la necessitat de dominar la natura. Amb la nova consciència social, la natura i l'ésser humà tornen a estar al mateix nivell.

"La natura no és un lloc per visitar, és una llar".



Type section of hierarchies of street



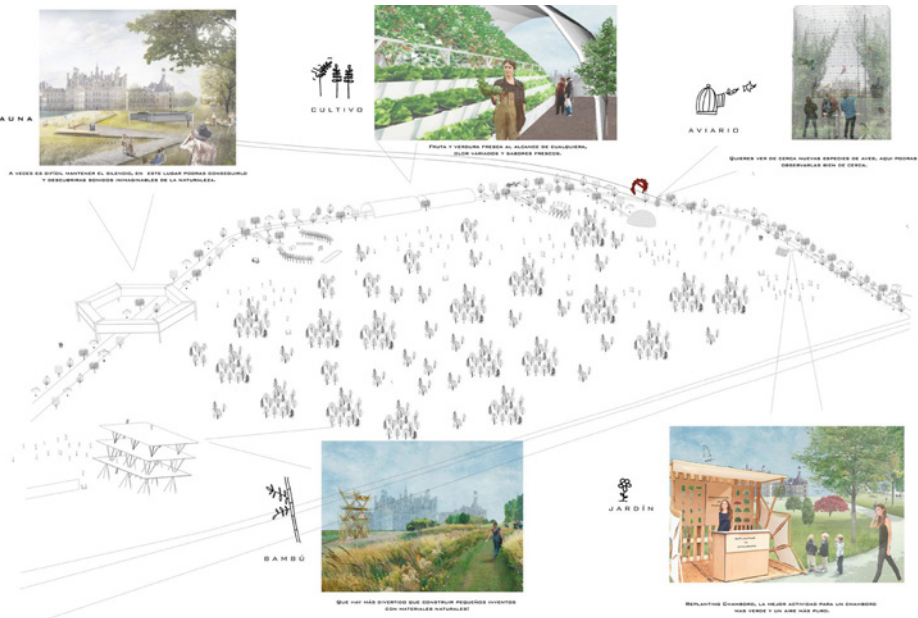
View around Chambord



View of Campus of the University



View of the integration of settlements and production

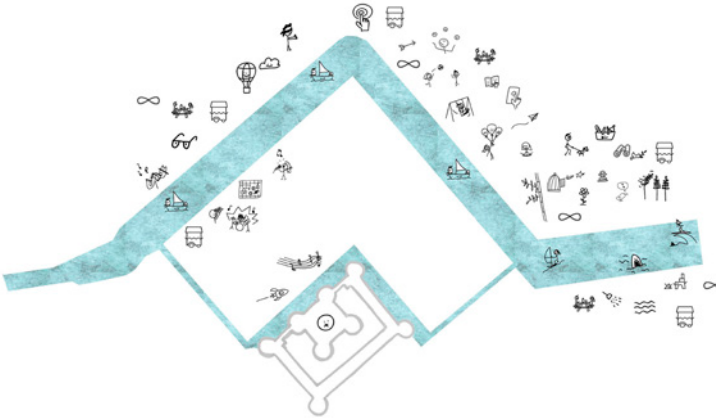


Forest view



Chambord's life

Iván Costa Ramon, Marian Delgado Marcet
Omayma El Aakel El Qualkadi, Lydia López Criado



Site plan

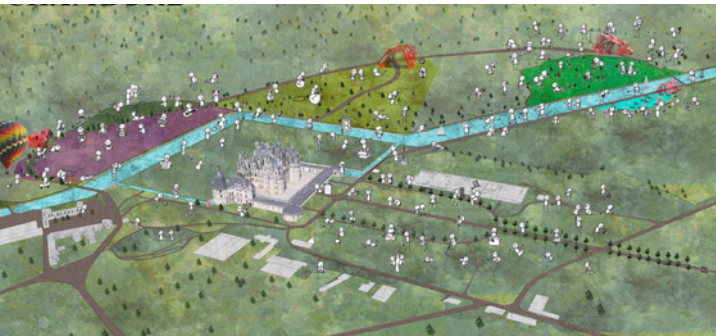


Diagram of uses

The 500th anniversary of Chambord Castle will make us to rethink its future.

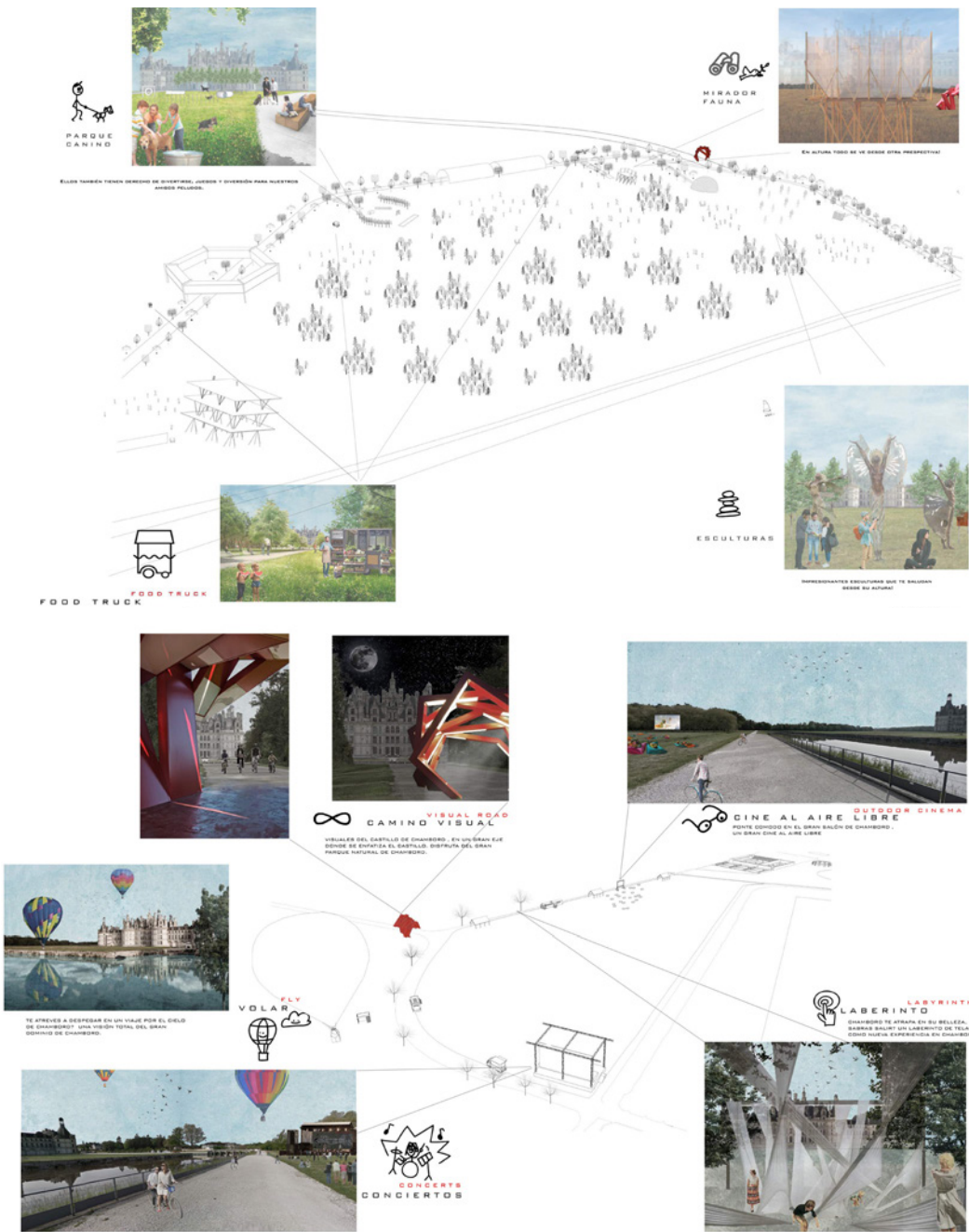
Can we do that Chambord can be lived in different ways? Can you imagine seeing the Castle and the natural park from the sky? Get lost in the woods? Enjoy a unique light show? Do you imagine a large beach at the foot of the castle of Chambord? In the new Chambord you can do everything that you can imagine. Our project proposal will focus on performing different themed areas, in which you can live a different experience from Chambord. To do this, the only non-ephemeral construction will be the elements of input areas "doors", this marks the entrance to each zone and part of the Castle, creating a great bonding of it with different environments. This door is created to emphasize the entrance areas and create a point of information of the activities that we can find inside.

In these areas, it will not be necessary to make large structures or large buildings, but it will be ephemeral elements, that it may be changed depending on the season. For them, we will create a path that would embrace the castle of Chambord, uniting the different areas between yea.

A walk that guide visitors will through on a journey where you can access different areas, always creating a visual of the Castle at the bottom, giving it the importance that it deserves.

The proposal that less is more, it pretends that with simple daily activities, anyone visiting Chambord can enjoy it in their own way, following their preferences and desires of the moment.

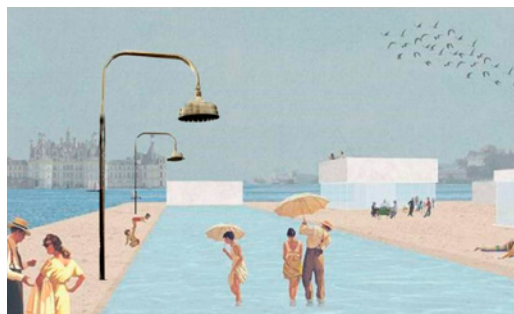
Because each person are a world, a world in which everyone has place, Chambord.



Map of programmes



Water zone in park



Activities in park



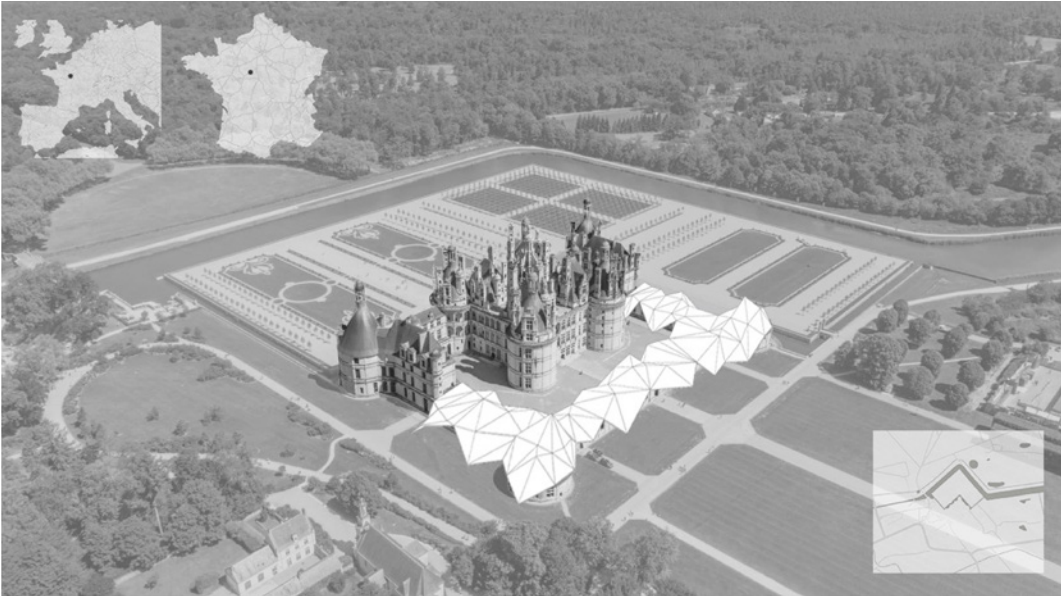
Exterior experience



South elevation



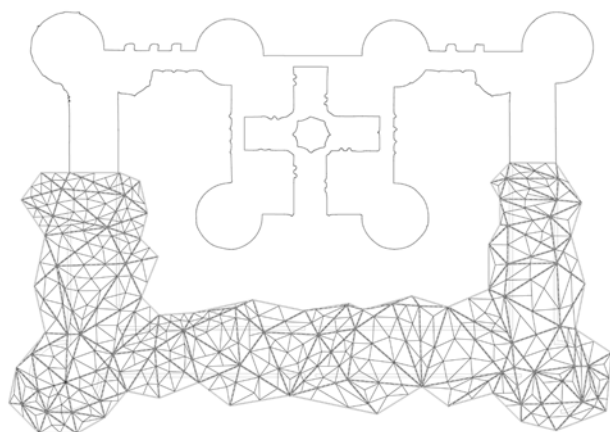
Front view



Location

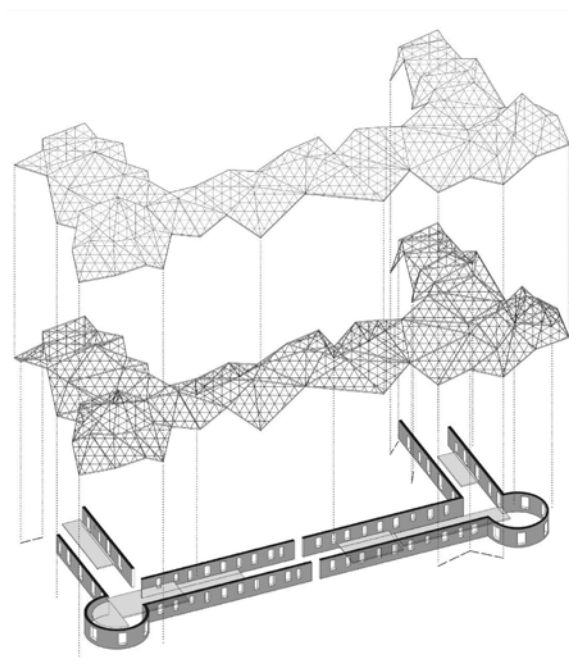
UNCOVERED CHAMBORD

Karla Gabriela Fosado López, Alexandra Luz Fernández
Sara Olaiz Guillen, Diana Orozco Moguel



COVER PLAN

Cover plan



Explode axonometry

The monuments aren't untouchable, they must mutate and be resilient. All architecture must adapt and respond to the requirements of the era and time they are living to remain optimally effective and not fall into the obsolete.

Our response to the problem of an unfinished Chambord was concentrated throughout the process in two main topics, resolve the visual aspects of the section in a formally way and with this provide a second program to the castle, after solving the problems of habitability, to maximize its use. We used the addition, thanks to new elements and program, and at the same time the subtraction by demolition in specific areas, to face the the concern of opening Chambord to a larger number of users who discover it.

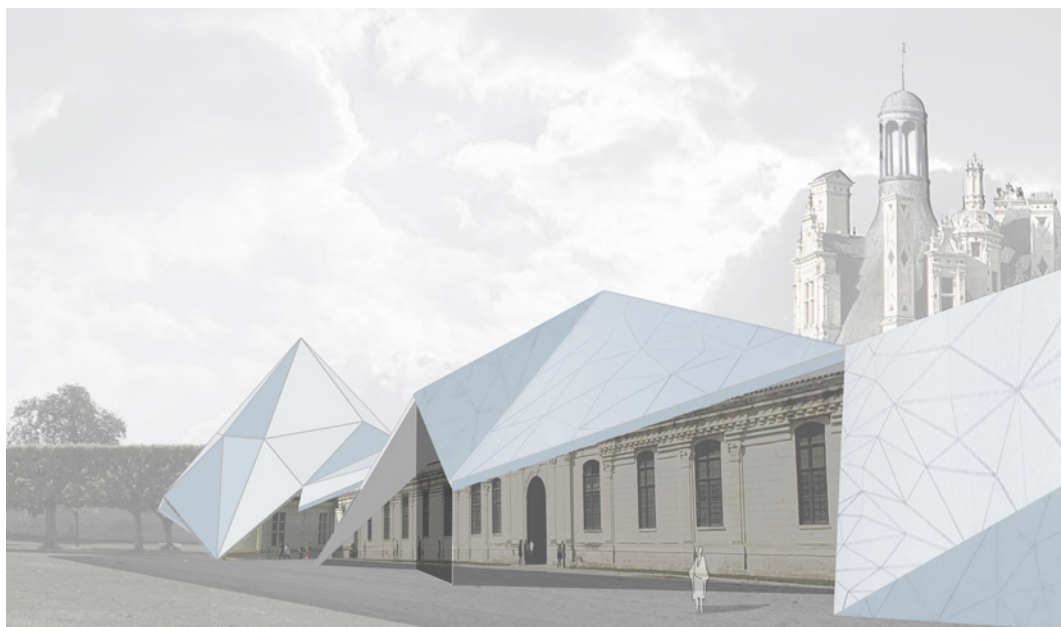
A new cover for the unused arm that provides habitability, solving the problem of leaks, followed by natural lighting. The space is discovered, eliminating the current enclosure but it's covered with a new one that visually completes the section. The new form blends into the context due to its irregularity, which responds to the vegetation of its surroundings as well as to the many chimneys of the castle, endowing itself with belonging.

Under this cover an ephemeral structure of platforms is proposed, some of them connected to each other, at different levels.

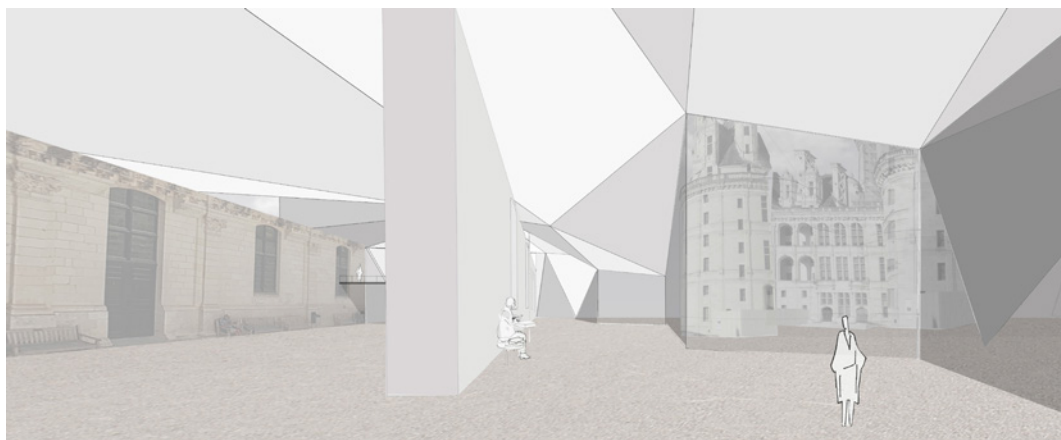
The arm not intervened maintains its current museum while the arm that houses our proposal, not only being covered but embraced, provides an optimal and flexible exhibition area with varied spaces capable of adapting to future requirements.



East elevation



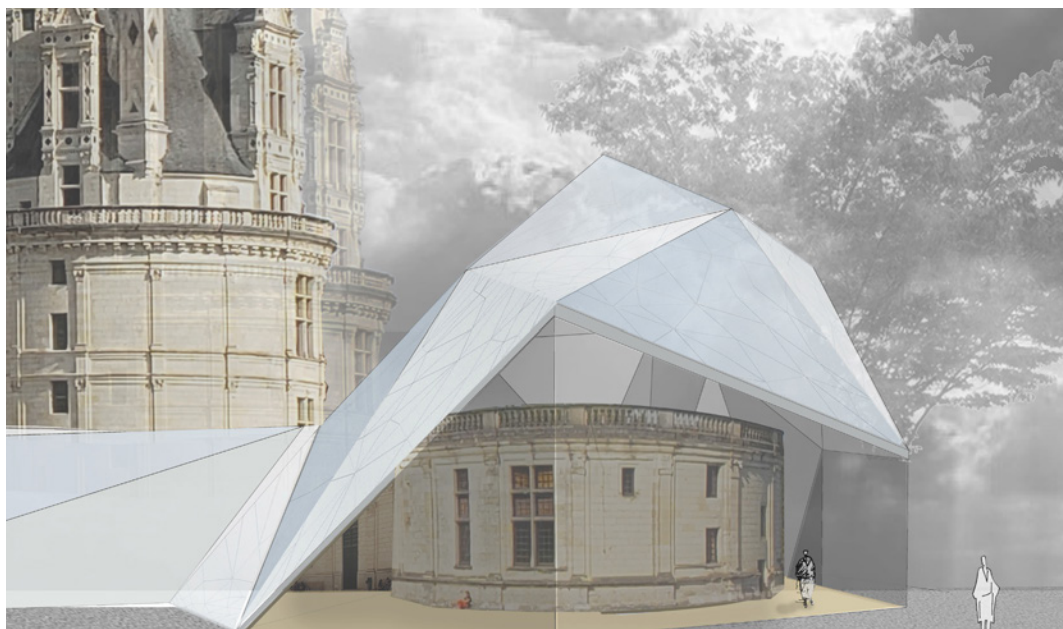
Lateral view



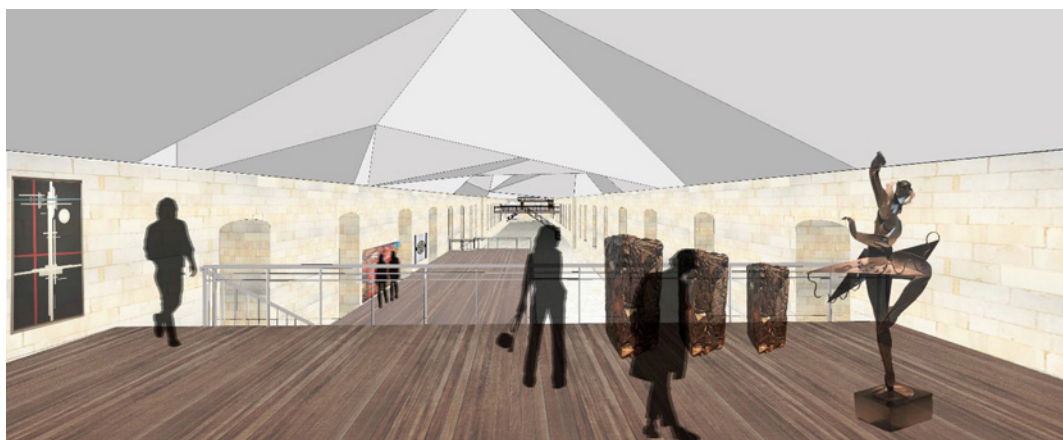
Interior view



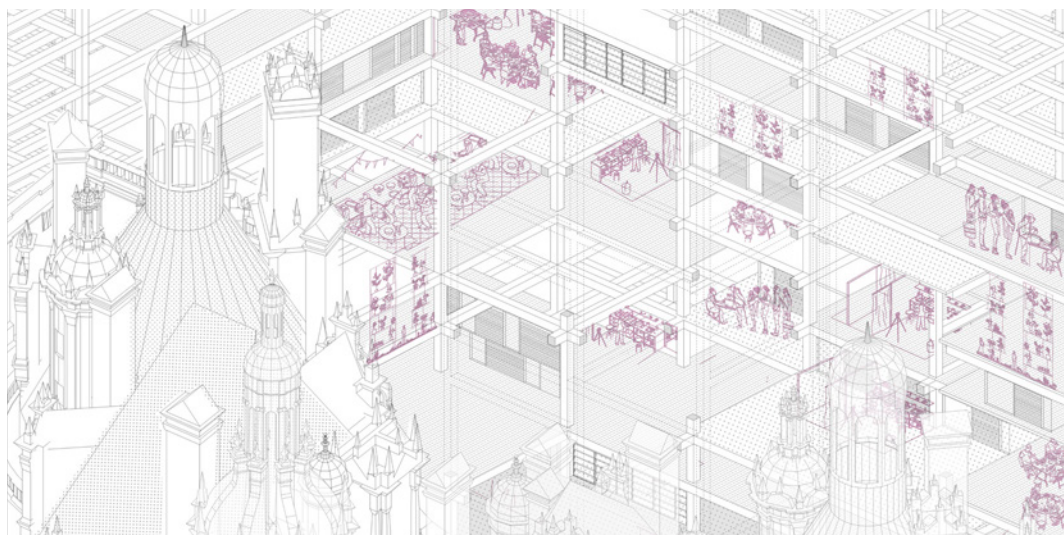
West elevation



Tower view



Interior exhibition

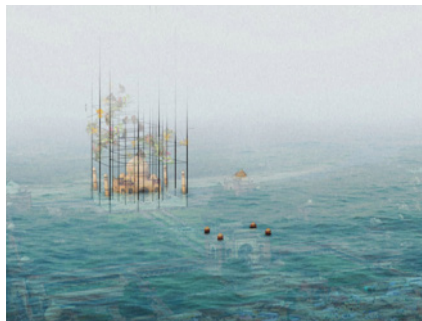


Axonometric view



Turning the problem into a concept

Joan Cardona Sánchez, Albert Comas Sala, Sol Diéguez García
Laura Martín Sepúlveda, Xavier Poley Rodo, Maria Sans Mercader



Climate change is a global problem and an irreversible process.

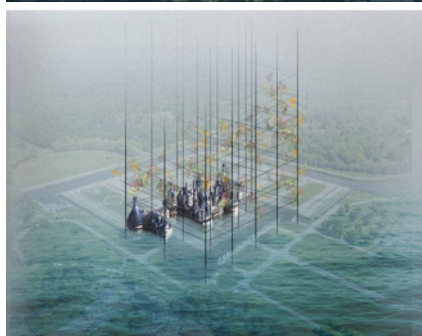
This design responds to a problem that has been pushed to the limit, making it difficult to continue to live as we have up to now. We propose using heritage as the basis of new societies, using a model based on vertical growth.



The rising water level interferes with the functioning of the castle. In these circumstances, the castle becomes a landmark to which the town turns to regroup. Once the ground level has been lost, the castle's reference becomes its roof. A new architecture emerges that depends directly on the castle, which it embraces to be able to grow.

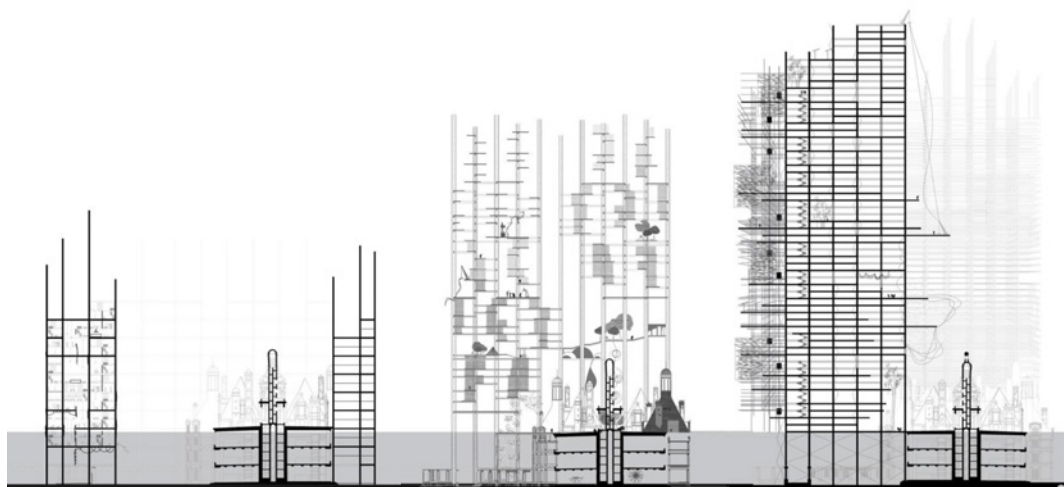


The driving force behind the design is Chambord Castle. A structure formed by a three-dimensional mesh is proposed that is consistent with the castle's geometry. The use of a regular module for the structure means the space can be adapted to the community's needs. Based on the idea of a town on the roof of the castle, we propose a structural system whose geometry contains the rules of its vertical extension.

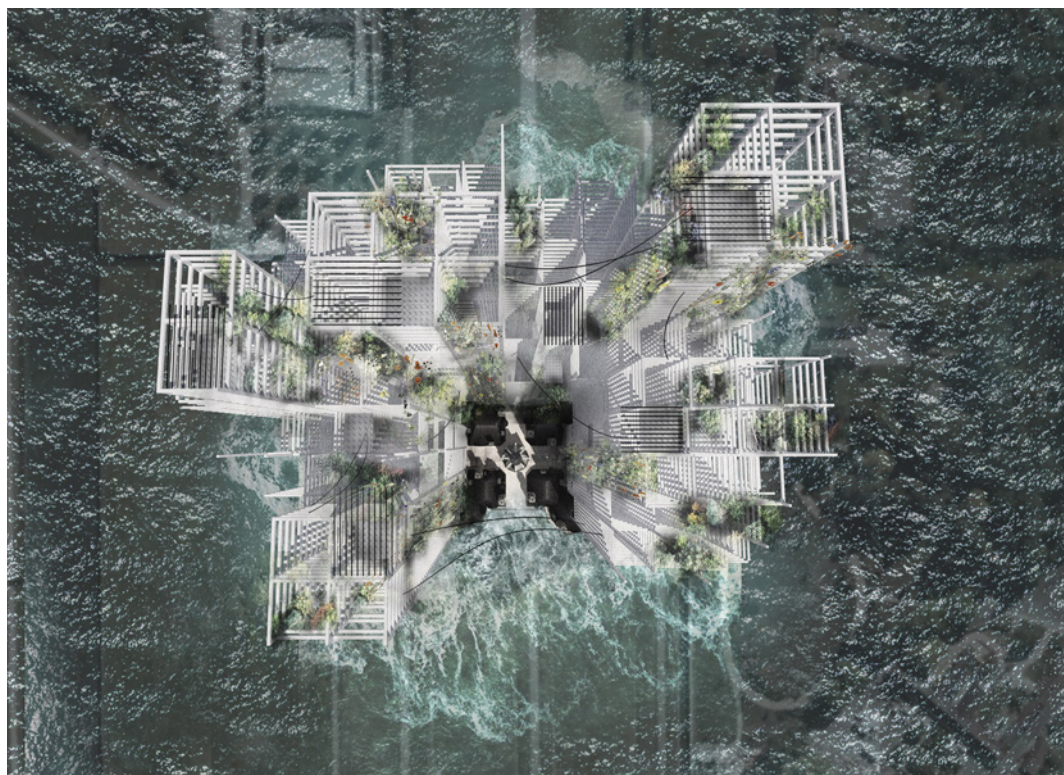


This design takes an experimental approach to public and private space. The role of the individual and the group directly influence the creation of a dynamic, adaptable space in the form of a vertical community.

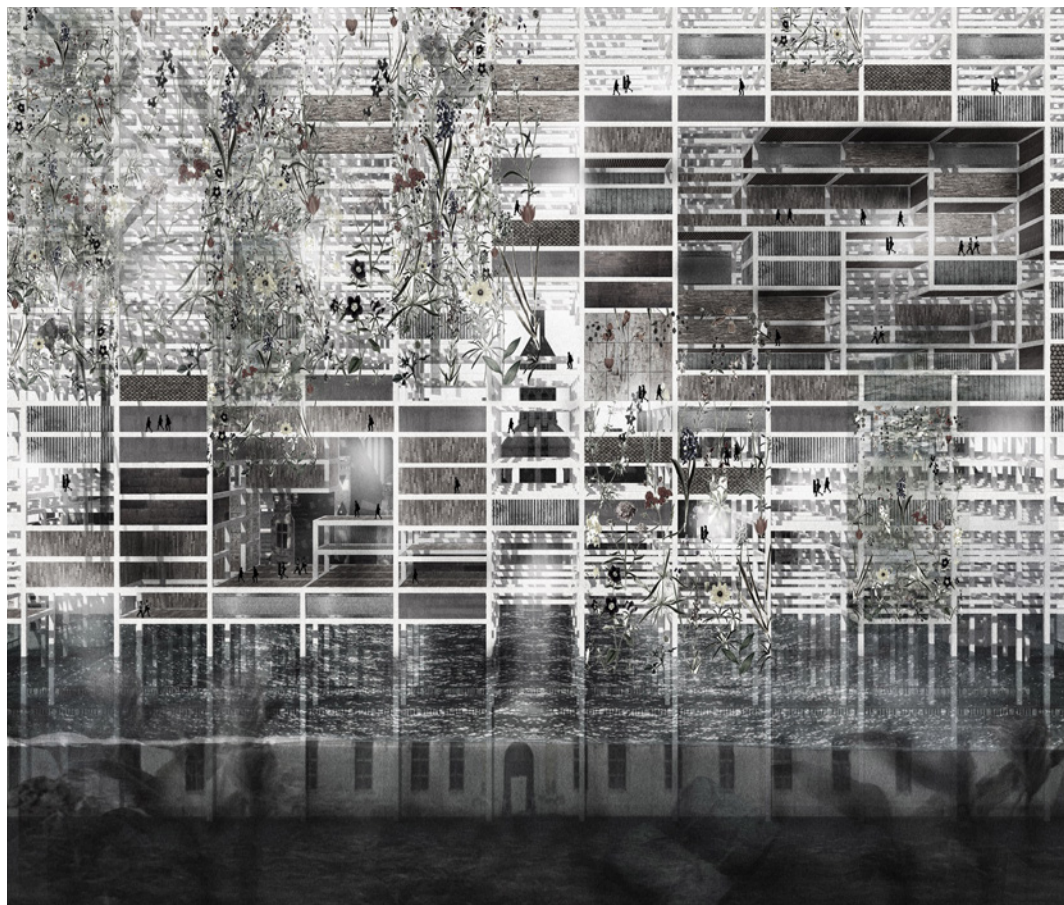
Extrapolation model



Evolution of Chambord



Top view



Structure's density



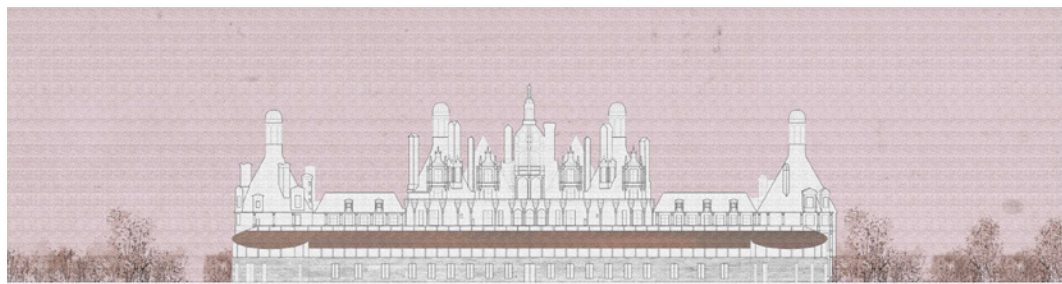
Interior Scene



Presence of the Castle



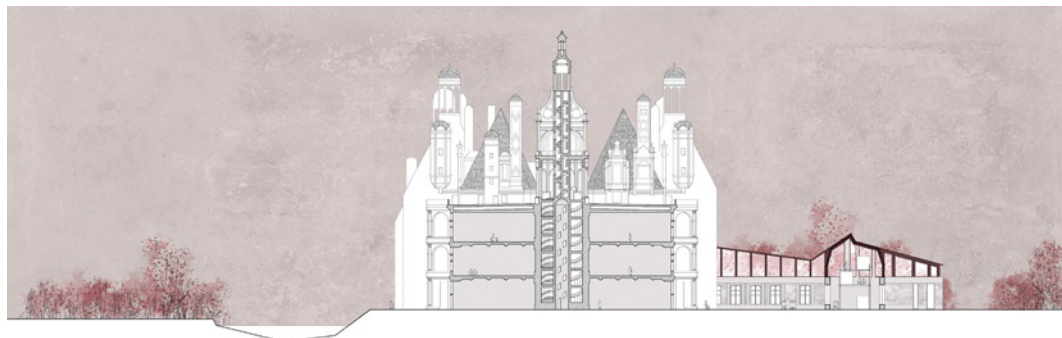
Lateral elevation



Frontal elevation



Transversal section 1



Transversal section 2

TIMELESS CHAMBORD

Cristina Acevedo Lopez, Aina Lozano Delgado
Paula Muntaner Reig, Aina Puig Amengual



Site plan



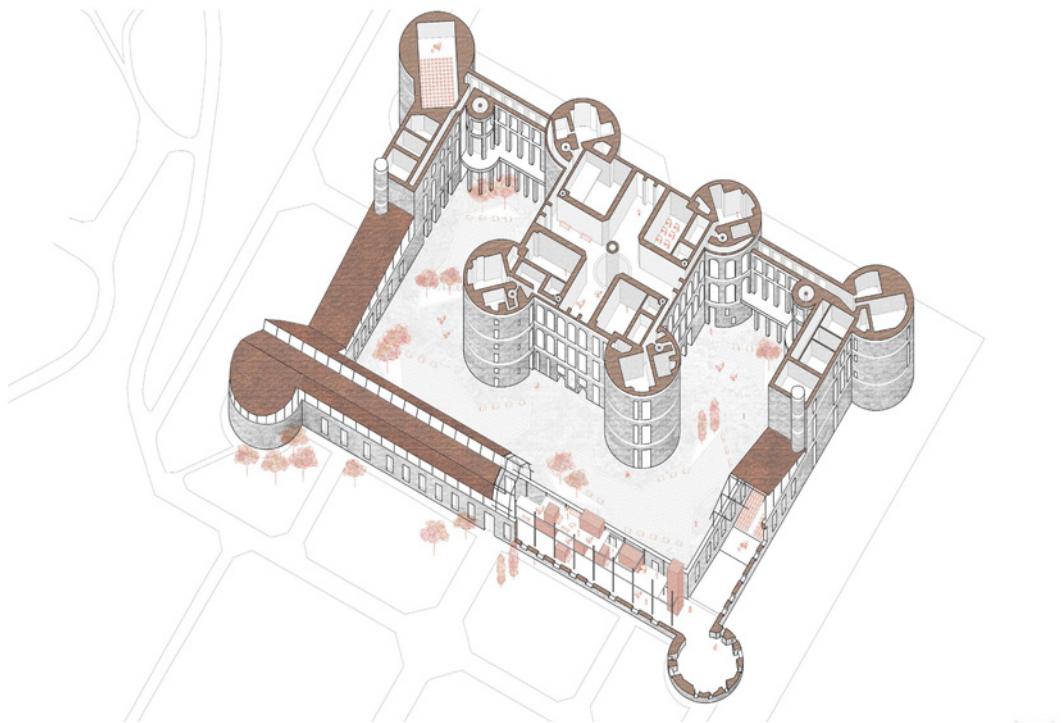
Axonometry of structure

The social responsibility that we, as architects, have to act for citizenship and to make from the public space a place of exchange is the motto of our project.

In order to achieve our goal, we habilitate the castle for a collective usage, and do to its history and architectural importance think it should be aiming specially to the arts teaching. The castle's ancient unfinished perimeter is rehabilitated to shelter the student residence.

This new built space can be achieved through the recline steel deck which complements the old construction from the Loire Valley. This deck, thanks to its dimensions and geometry, makes possible to habilitate it. Furthermore, some of its planes are emptied, allowing natural light to enter, letting the ventilation occur. This construction is completed by a metallic structure, completely independent from the previously existing one. The new interior spaces which shield the rooms from the residents will be independent cubes. Therefore, in the future, when required a new use of the building due to a social demand, the construction would allow the creation of new spaces. It will adapt the structure to the community. A new architecture inside the old one from Chambord castle.

That way the space of Chambord transforms to adapt the demands of the present, without forgetting the history that it contains, but respecting and remembering it. Besides, it looks to the future and has the possibility to be changed again of society demands so, becoming an eternal space, a timeless architecture.



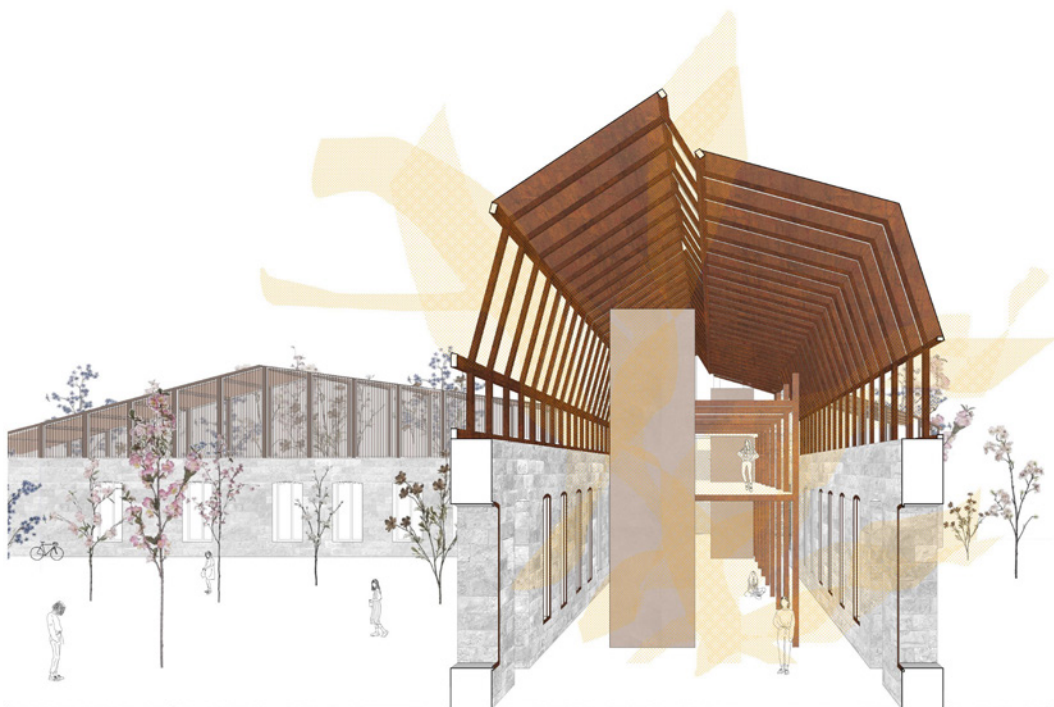
Axonometric view



View of south wing on the second floor



View of est wing on the ground floor



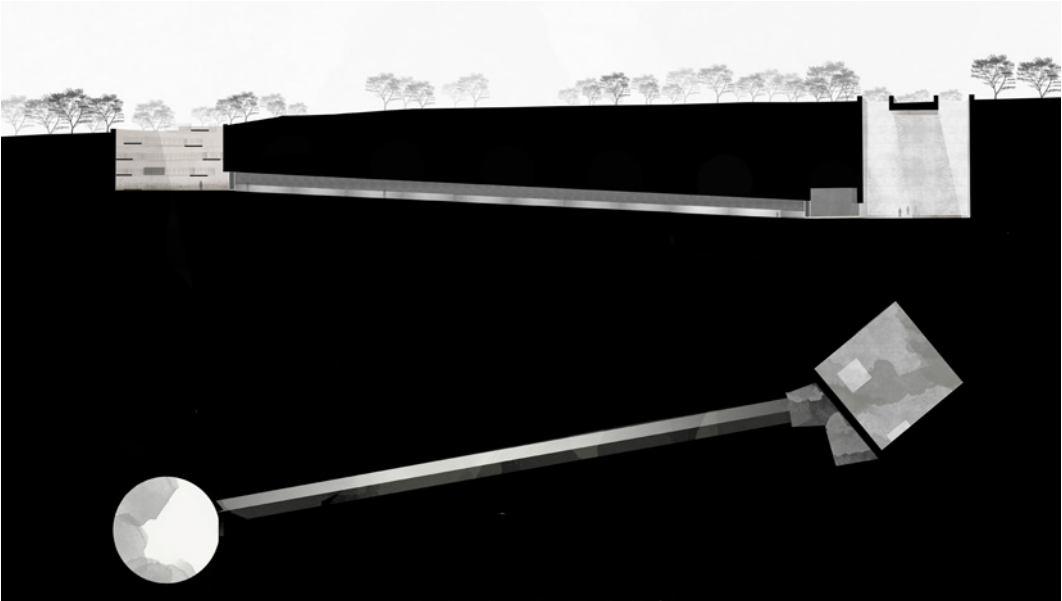
Perspective section



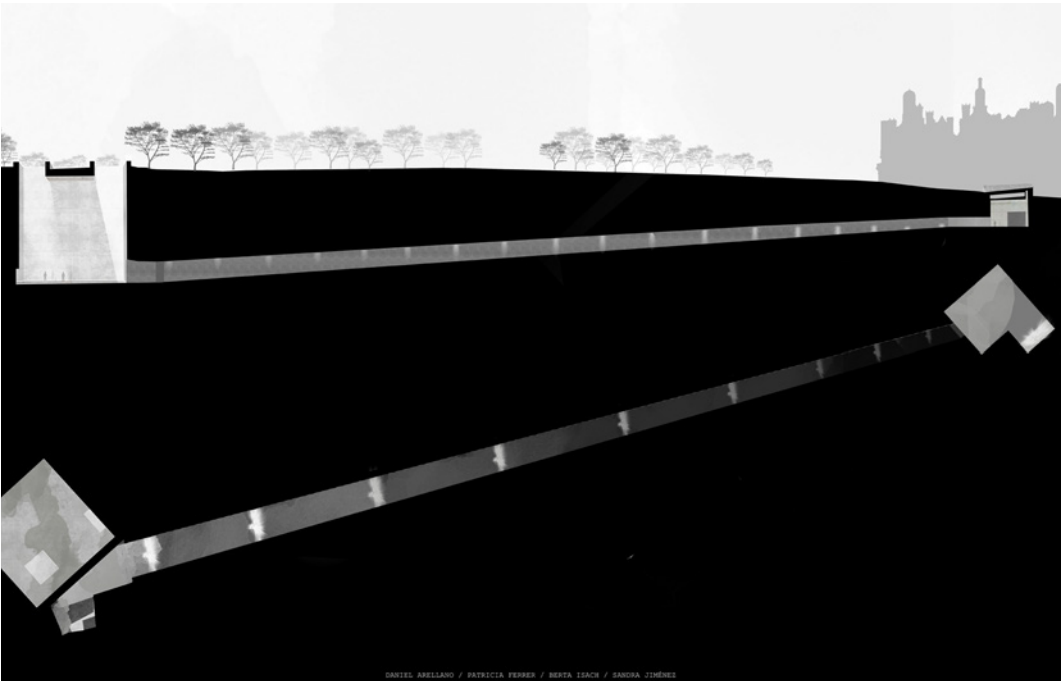
View of the cloiste



View of west wing on the ground floor



Proposal section and plan 1

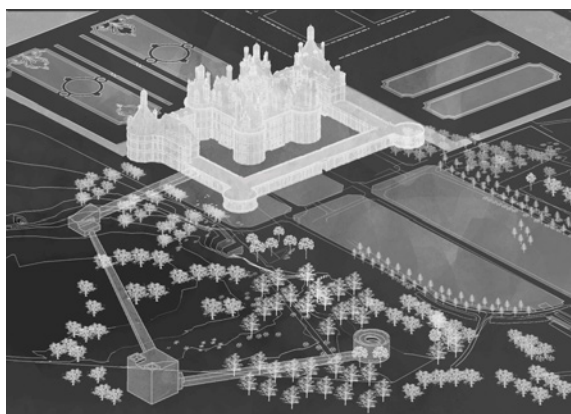


Proposal section and plan 2

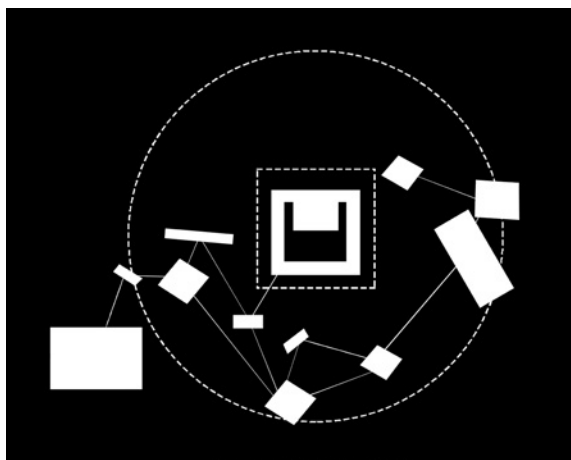
Daniel Arellano Moreno, Patricia Ferrer Pujol
Berta Isach Tejedor, Sandra Jiménez Martínez



Site plan



Axonometric view



Plan diagram

Despite the great and diverse set of activities that surrounds it, his really ornamented architecture and his hundreds of sculptures and chimneys Chambord has the feeling that it's unfinished.

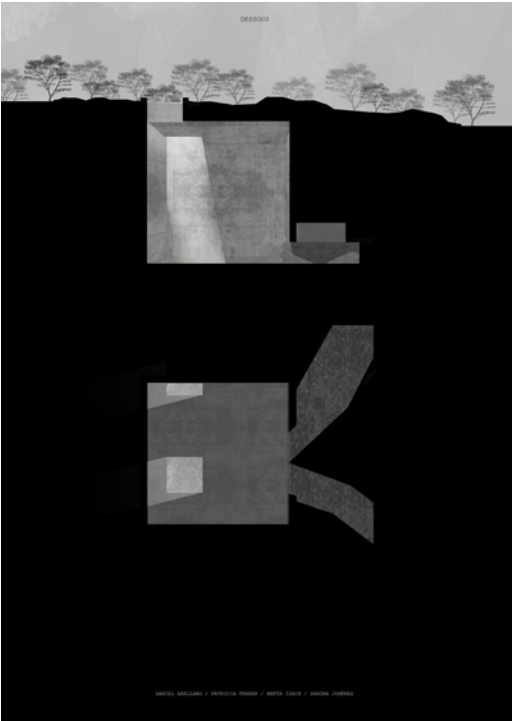
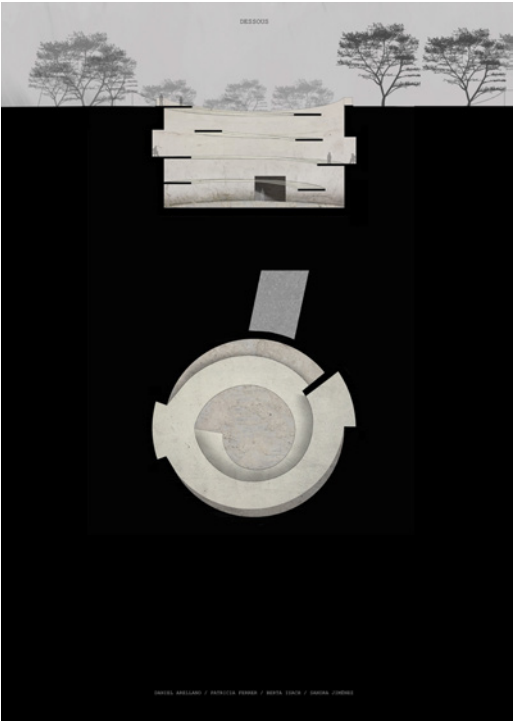
We think that that feeling doesn't come from its low construction without coronation, but in spite of presenting itself as the piece that dominates the landscape, it ends up having a more functional than monumental entrance, identifying it with a small door in one of its sides.

Our proposal focuses on providing the place with a tour that provokes different sensations to the visitor for a greater enjoyment of the place.

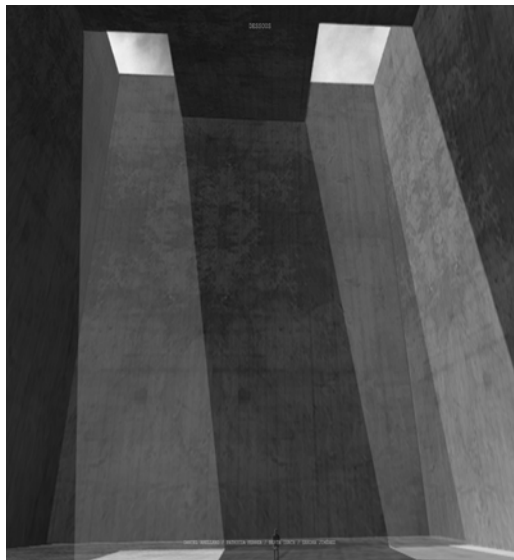
It starts with a ramp descending that ends with the corridor that connect with the first big hall. This first space is the heart of the project, a completely buried room 21 meters high, the same as the castle and pure lines against the strong ornamentation of the castle, using the entrances of light for the creation of games of lights and shadows in space. It continues through a corridor with spiraling light that gradually loses itself until it reaches the next space, a room where part of it is completely dark creating a sensation of anguish in the spectator with the intention of provoking in him the desire to see the end and finding his reward. In this effort will be directed to the last section, a vaulted corridor where the different levels of ornament that characterize the castle will be introduced ending with an extension of the staircase that connects with the ground floor of one of the current side naves of the monument connecting finally with the courtyard of the castle of Chambord.



Interior view



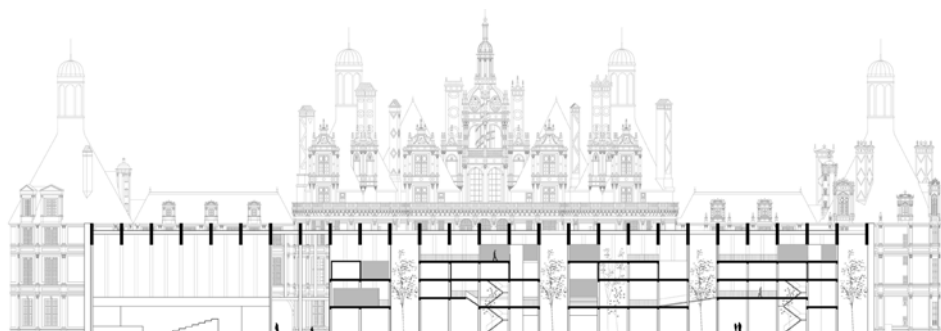
Sections and plans



Interior views



Exterior view



Longitudinal Section



West Elevation

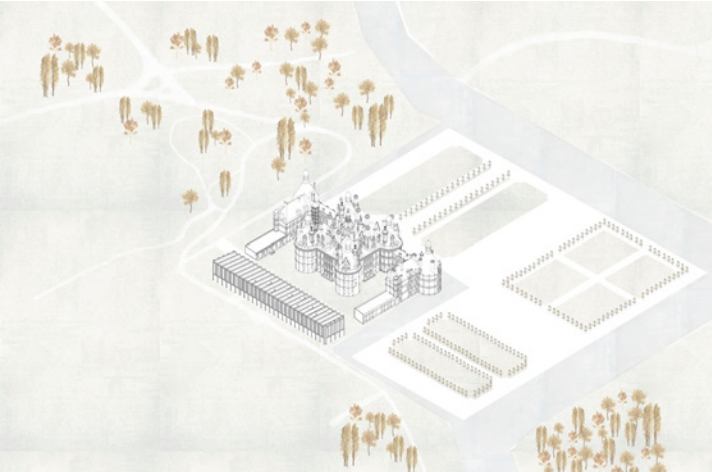


Exterior view

17

NEW RELATIONS

Judit Codina Garcia, Mar Coll Oliver
Carol Pérez Sahuquillo, Mariona Pons Forteza



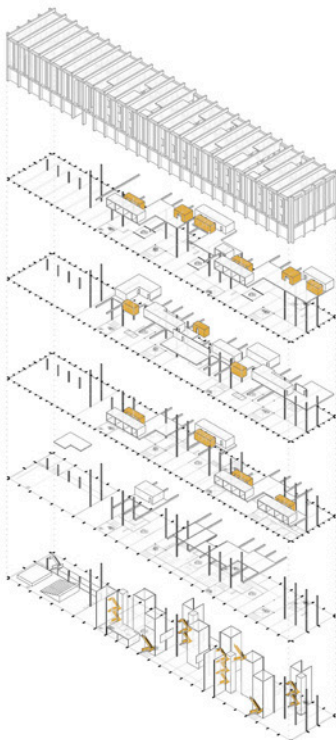
Axonometric view

Nowadays, Chambord's Castle, located in France and built in 1519, was King Francisco's hunting lodge and now is used only as museum. Our project is based on an action on the own Castle, transforming the frontal building.

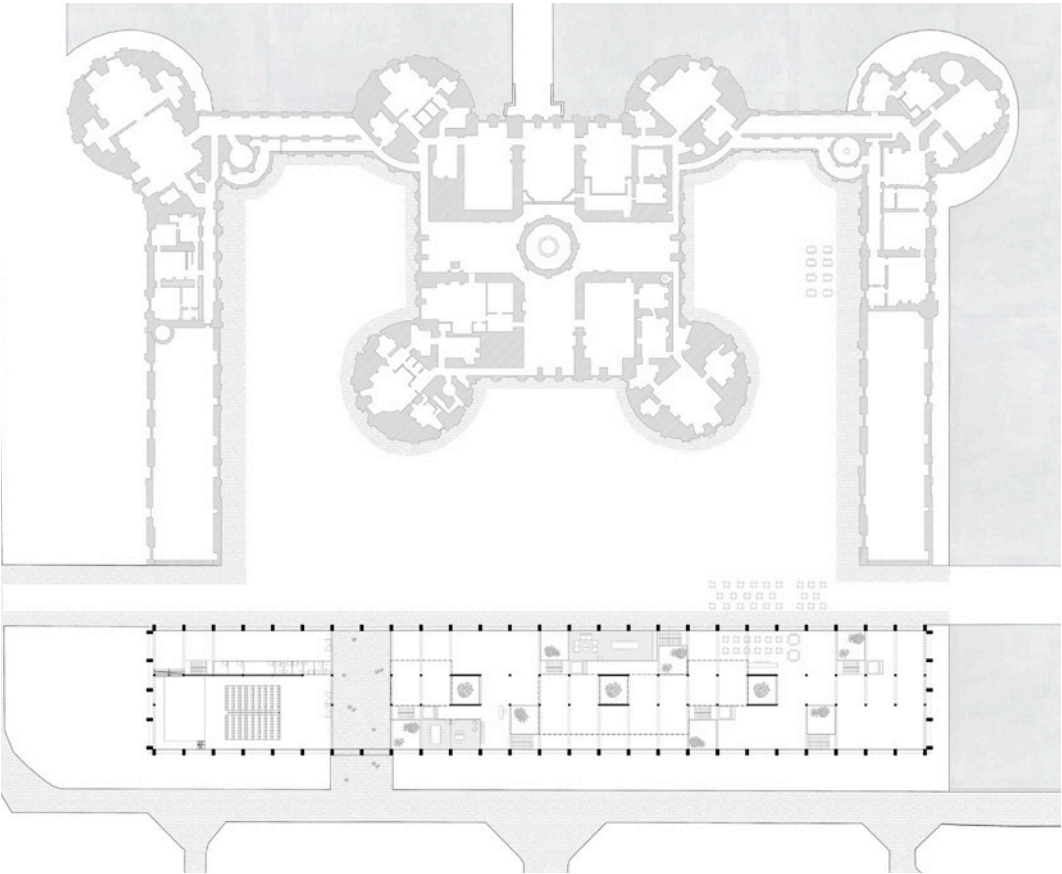
We try to create new spaces of major dimensions, with more transparency in order to change the type of flow that now it has, and to achieve that it will be permanent and constant, bringing it alive every day. Chambord's Castle is a huge monument understood as something which only serves to be admired.

Our project propose a center of teaching and simultaneously residence, that has and end train people in different fields, since the project platform can shelter different activities. Hereby, the intervention would be in the frontal part of the perimeter, separating it from the existing building to a certain distance and extending it both in height and in surface, providing with a few certain opened spaces where to be able to offer more private and flexible zones, that must satisfy the adapted program to the moment.

In conclusion, Chambord's Castle will allow his visitors and residents a few polyvalent and ephemeral spaces, that created a transparency relation between the gardens and the own castle.



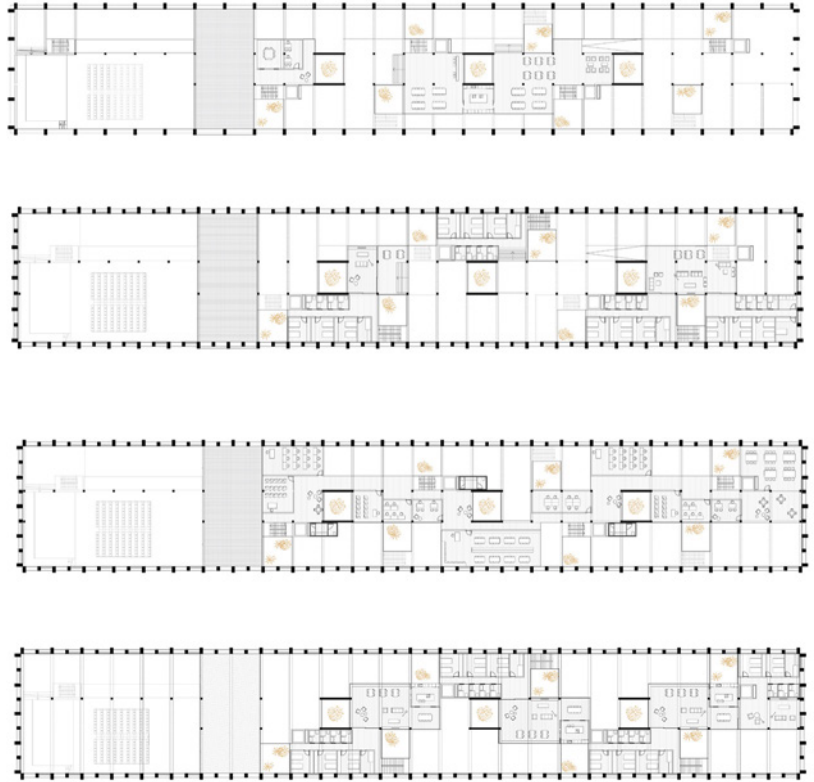
Axonometric diagram



Ground floor plan



Proposal scenes



Floor plan



Interior view



Entrance view



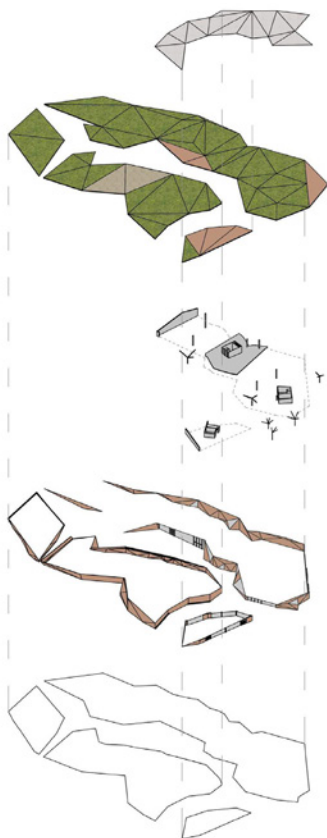
Square view

ENDING BY THE ENTRANCE

Marta Belda Marín, Marta Sánchez Gómez
Aroa Veiros Araujo



Axonometric view



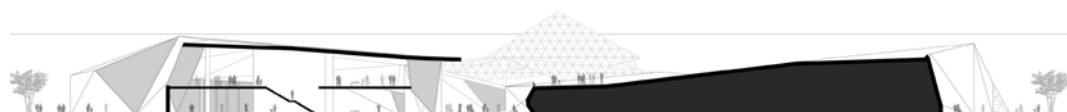
Axonometric diagram

The project pretend to provide the space prior to the entrance of the castle a new activity generating an important point of interest within Chambord as now the whole movement of this place is located in the of the restoration, the river and the castle thus wasting the extension of the park that is right in front of the monument.

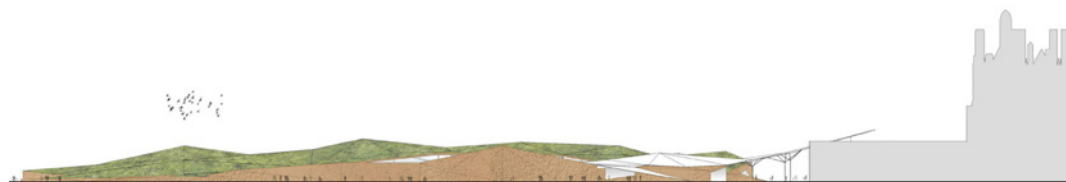
To do so, we follow a law already written in the place, the domain of nature. From the deviation of the river and its new orthogonal route to the treetops of this front part, passing through the geometry of the castle gardens. All these elements are examples of how nature has been altered in Chambord, and we wanted to follow this norm for our performance.

Thus, cutting the limits that define the geometry existing in the plant of the gardens and raising the ground in the form of triangular planes we create a complex topography which hides inside different utilities. An extensive building for temporary exhibition, workshops, auditorium, ticket sales, a restaurant, a square in this territory, and a whole new environment under an ambitious pergola.

This new topography keeps the entrance axis of the castle but adapting to its new geometry, and also the path of the trees with cubic cup that accompany the limits of our performance. With this proposal we intend not only to reactivate this space, but during the colder periods tourism does not decrease because now there will be some big spaces closed to the outside area and with new areas designated to local tourism we want to empower more proximity tourism.



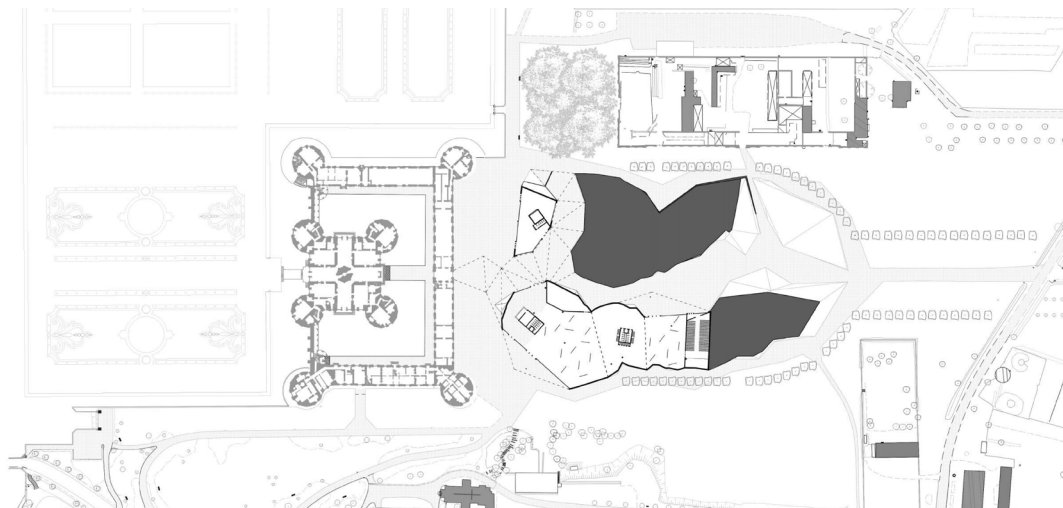
Transversal section



Northeast elevation



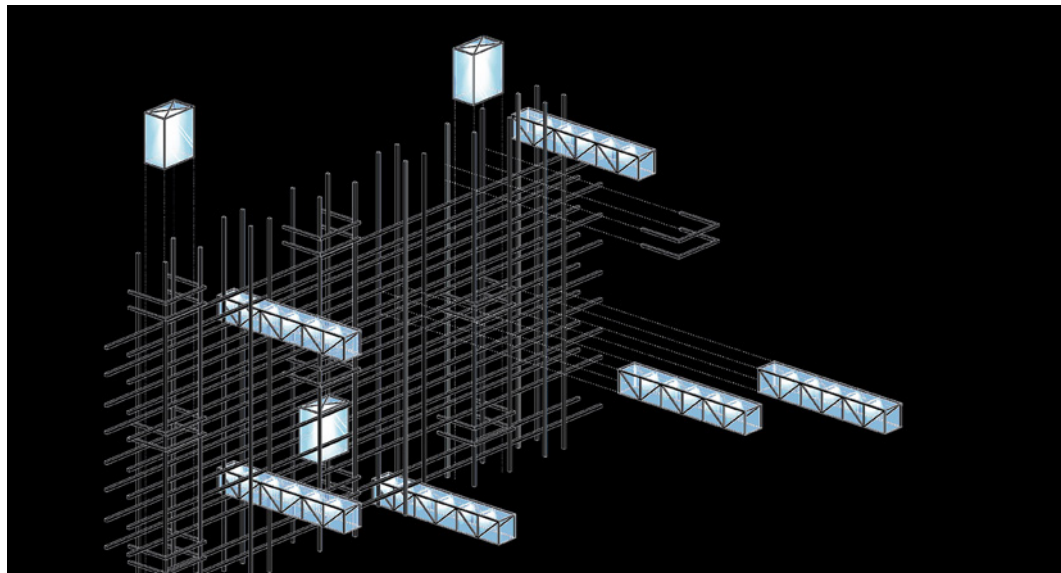
Limit views



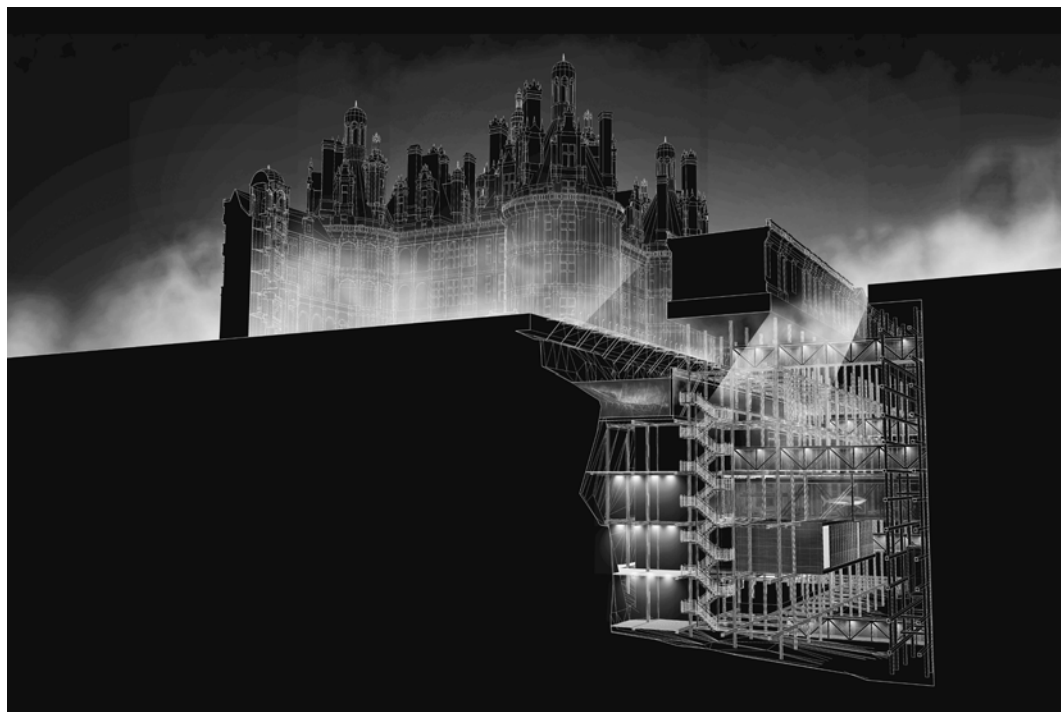
Ground floor plan



Canopy view



System of structure

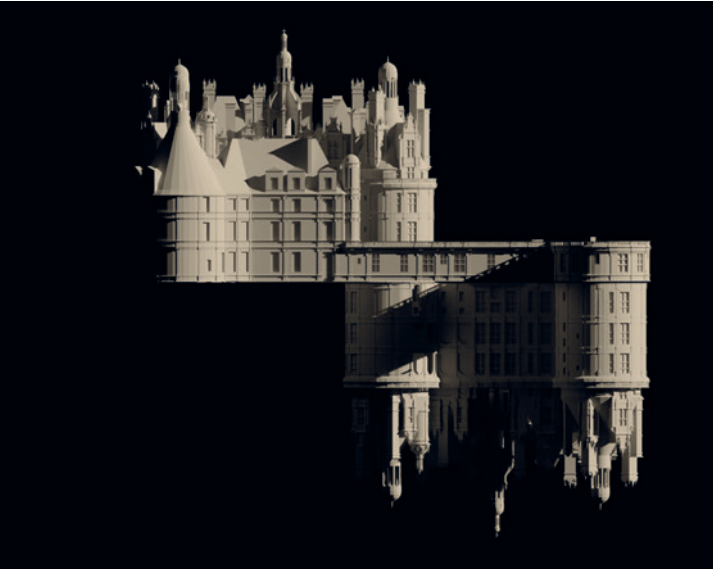


Axonometric section of the proposal

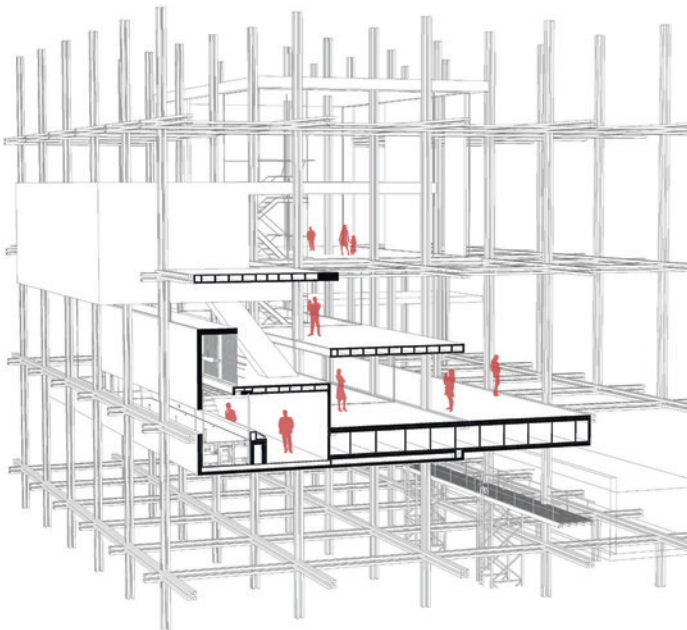
19A

RV CHAMBORD INACHEVÉ

Théo Braghini



The concept



Construction design

Cuando hablamos de heterotopia, hablamos de algo irreal. «Ideal, vista política o social que no considera la realidad».

Esta transición entre un mundo utópico y un entorno físico es como el guión que une el arquitecto a su carácter existencial.

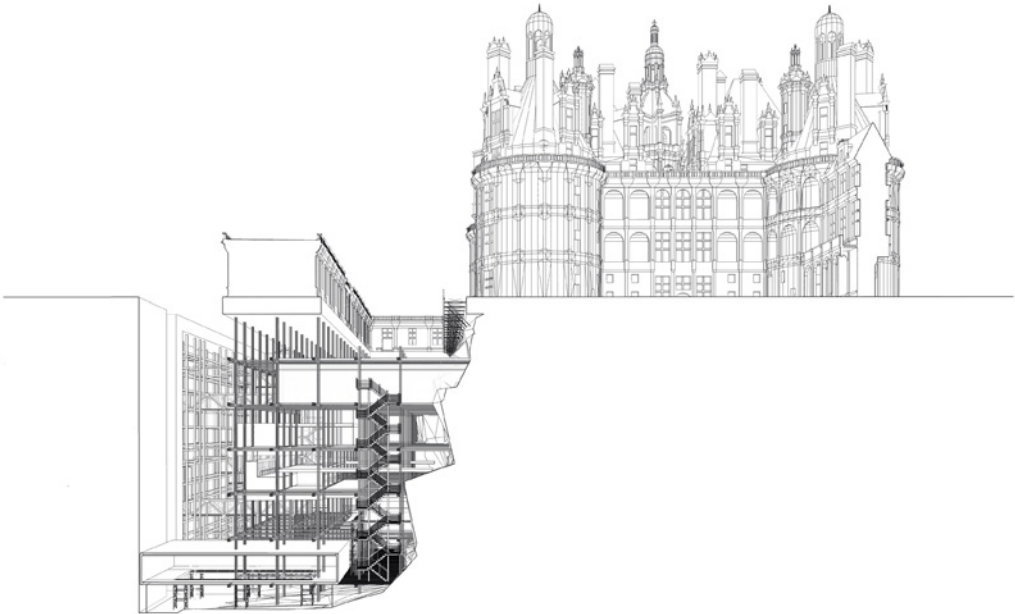
Porque no hay de una parte una fantasía, un deseo irreal, y de otra parte lo que podemos tocar; hay algo entre. Podemos soñar nuestra realidad. Podemos sentir una sensación intensa cuando estamos en un lugar especial para nosotros. Estos lugares pueden resguardar un imaginario, un mundo de sueños, de nuestros sueños y de alguien.

Por ejemplo, una cabaña de niños, un parque de atracciones, una prisión, una residencia de ancianos, un cementerio ... Hablamos de Heterotopías. (Concepto propuesto por Michel Foucault - 1967)

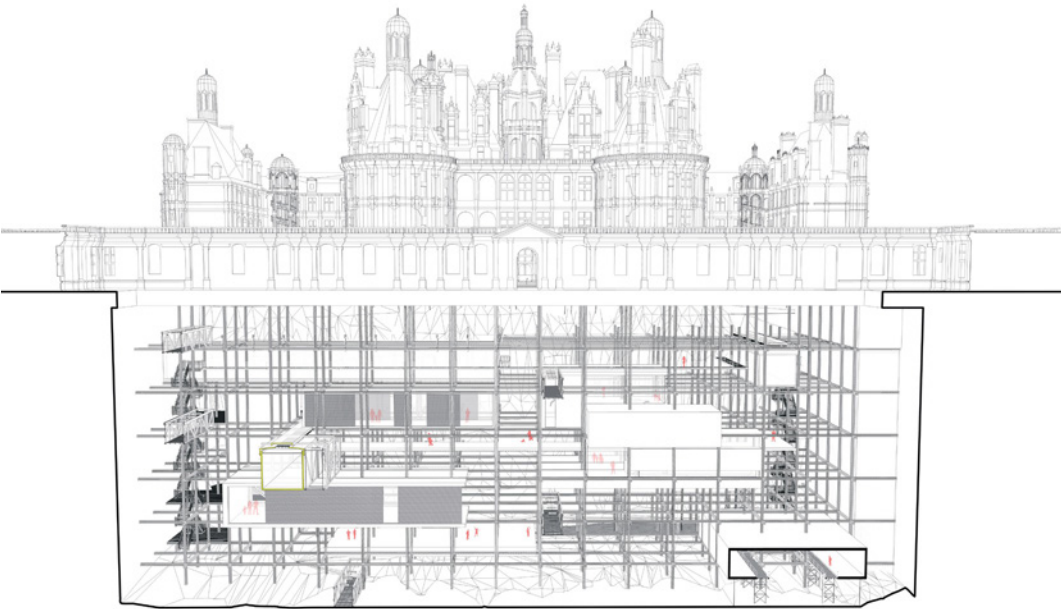
Así, este proyecto propone de zambullirse en un mundo de sueños donde la percepción está perturbada. Nos hundiremos en la tierra. La temperatura baja poco a poco. La luz cambia. Chambord desaparece lentamente. Los colores cambian también, con una atmósfera azul. Nuestra vista cruza diferentes materialidades como el agua, el vidrio, que traen un movimiento de nuestro campo visual.

¿Y si debajo del castillo de Chamord había el mar?

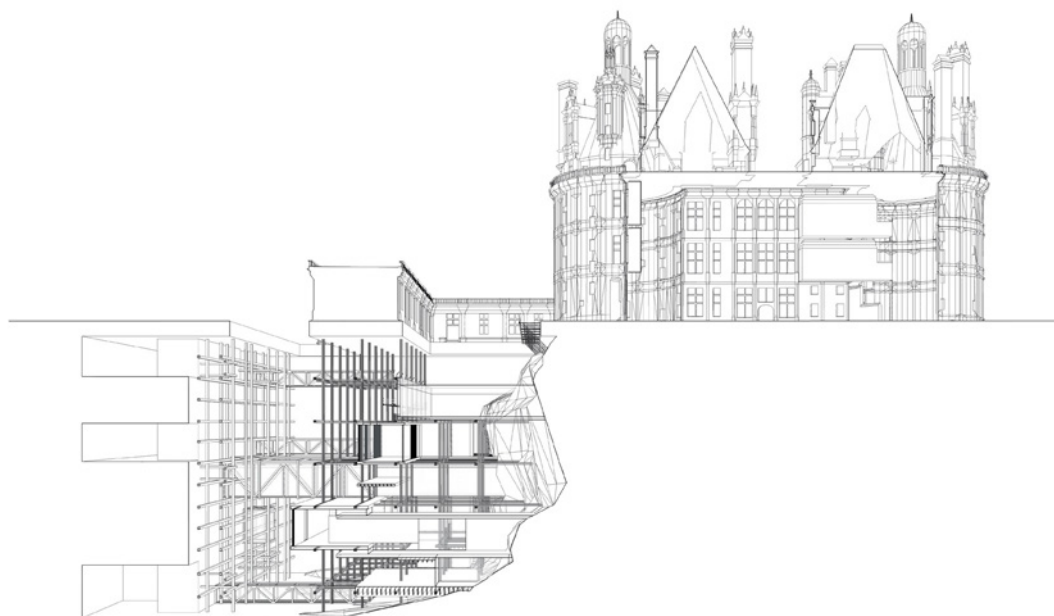
Let's see an underworld.



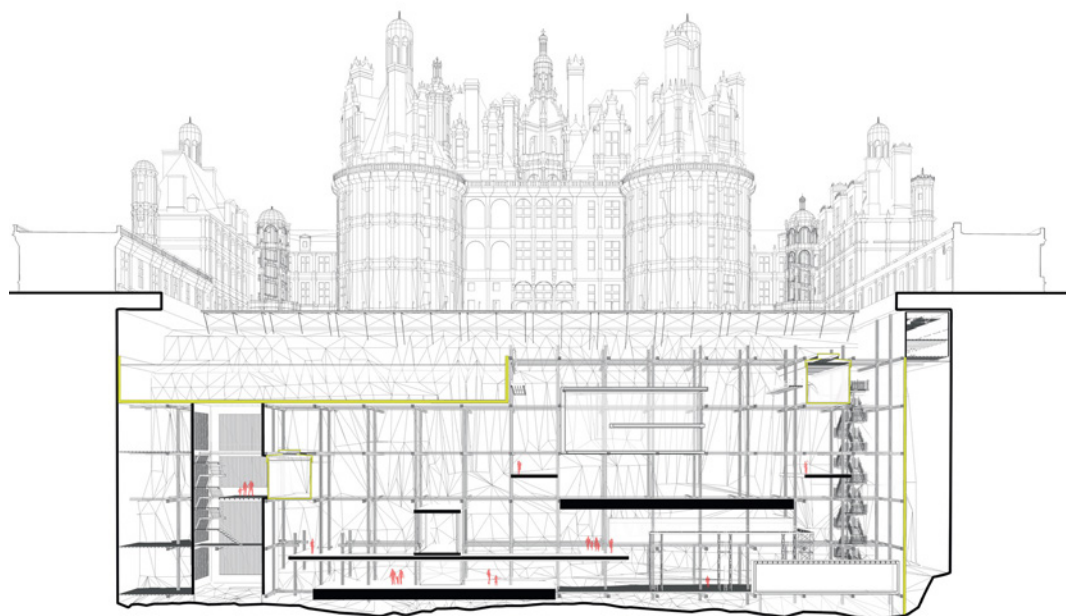
Transversal section 1



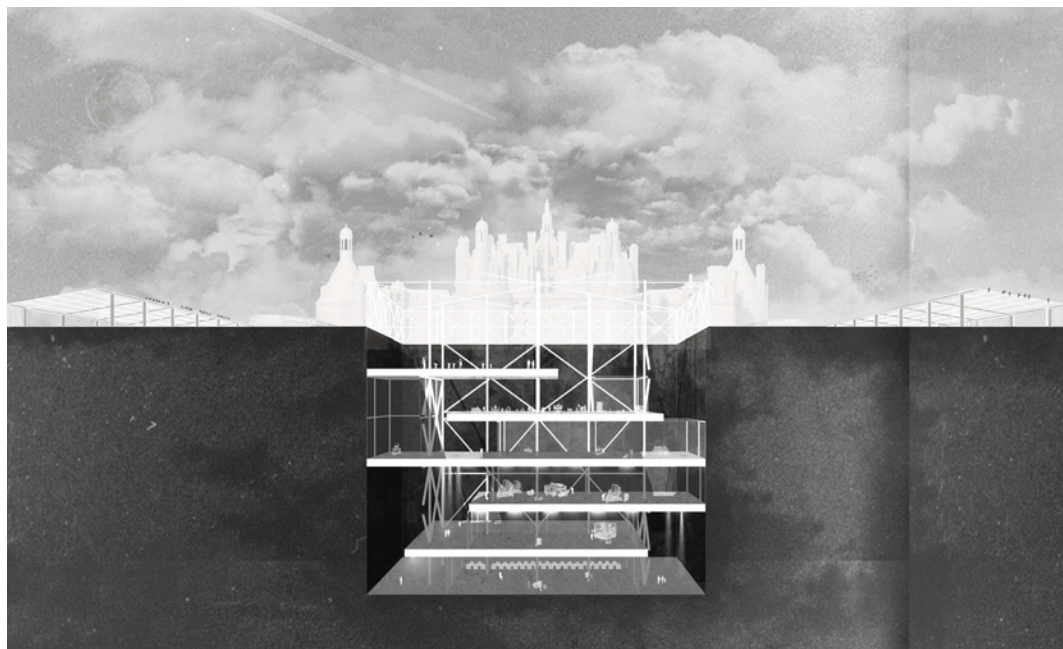
Longitudinal section 1



Transversal section 2



Longitudinal section 2



Transversal section through the new building

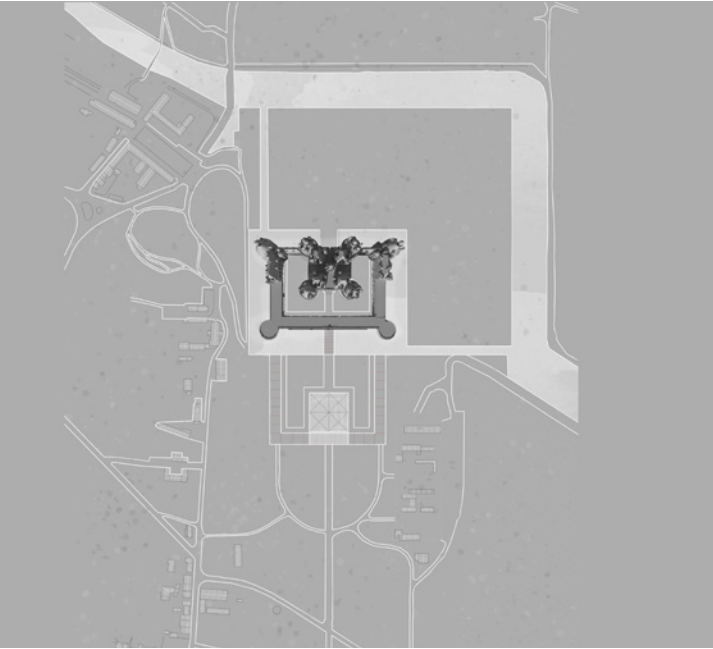


Longitudinal section through the complete building

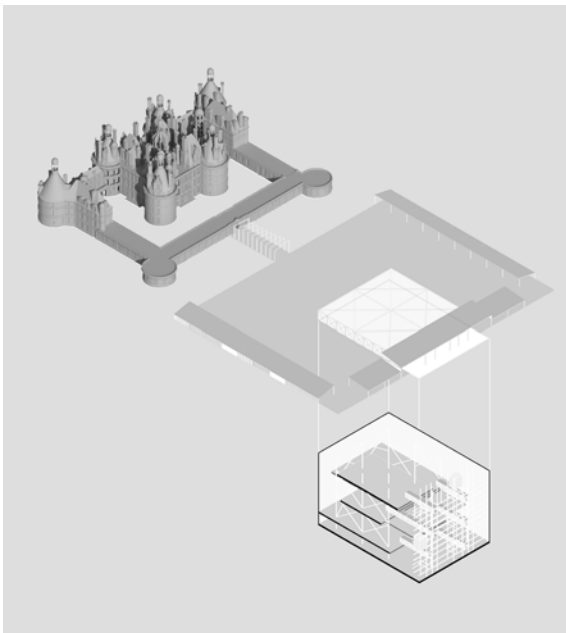
19B

REVERS

Ana Lozano Romero, Josep Mallarach Molina
Júlia Pallejà Algueró



Site plan



Axonometric diagram

REVERS defines the concept of our intervention in Chambord.

The main purpose is that of creating a new spot of activity as a supplement to the actual program of the castle in the shape of an underground winery.

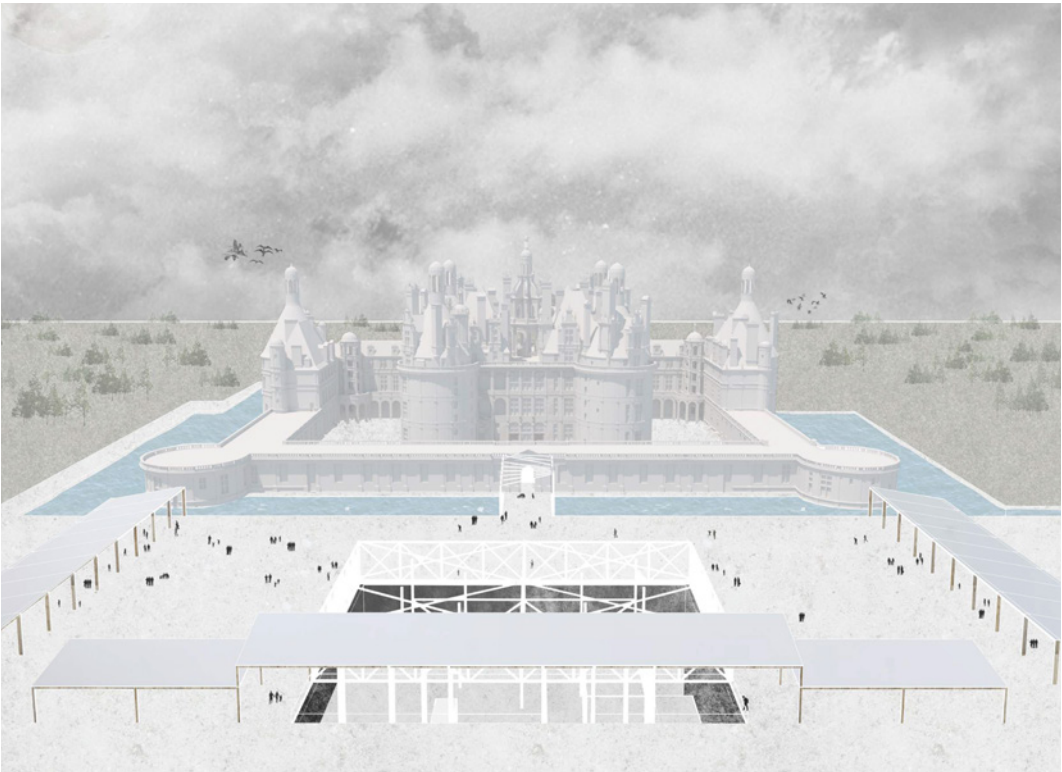
The connection between our proposal and the castle itself is originated by drawing a diagonal line from the highest point of the castle to the ground. It is in that intersection where the revers effect is produced; hence the generation of our project. When we think of a winery, we would be certain to assume that its design comes up having in mind the workers in it and the tasks they develop as to obtain the wine.

However, it has been our objective, throughout the creative process of the winery, to make the production of the wine a richer activity and both interactive with the visitors and complementing to the castle.

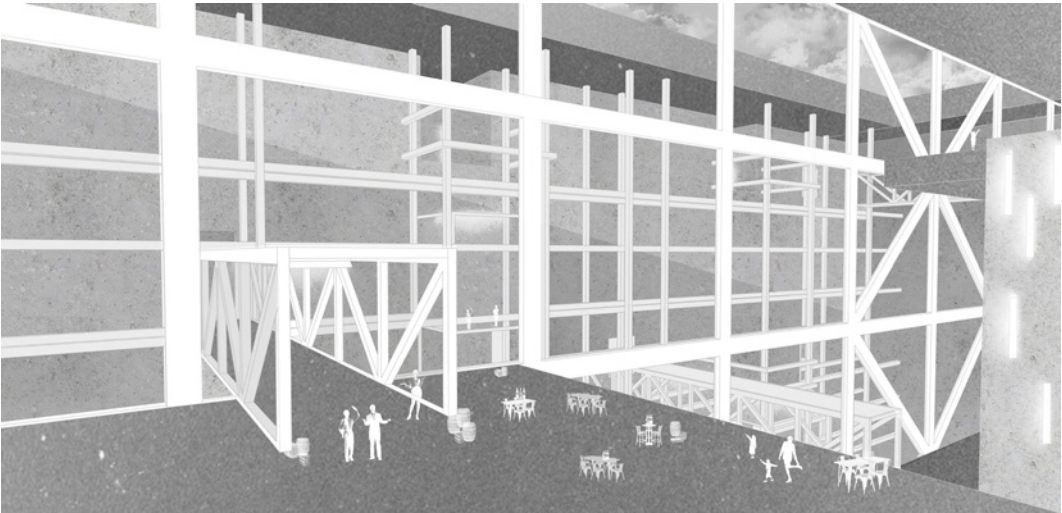
This is achieved by properly distributing every use of the winery and thereby establishing connections between them.

From the highest level to the lower ones: An exhibition area, which is the first room we encounter as we enter the underground building, functions both as reception and locale where to hold exhibitions; and a restaurant located in the second level below. All of which are conceived as platforms that allow the visitors a peek of the levels where the wine production takes place and thus make them participants, in way, of it.

The outcome is a place where, not only one can go to spare their time venturing into different activities but also somewhere to go in depth in the gastronomy culture of the country.



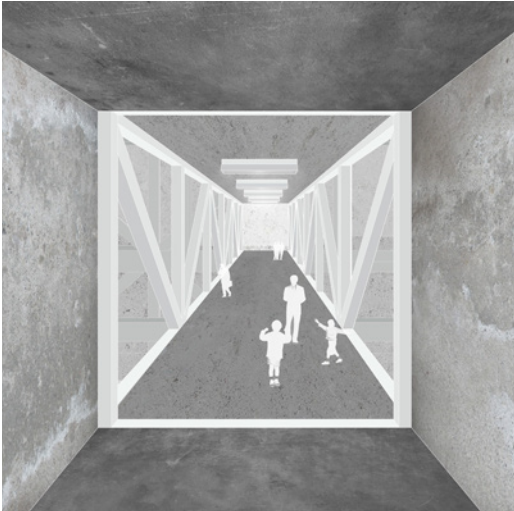
Bird-eye Perspective



Interior view



General view



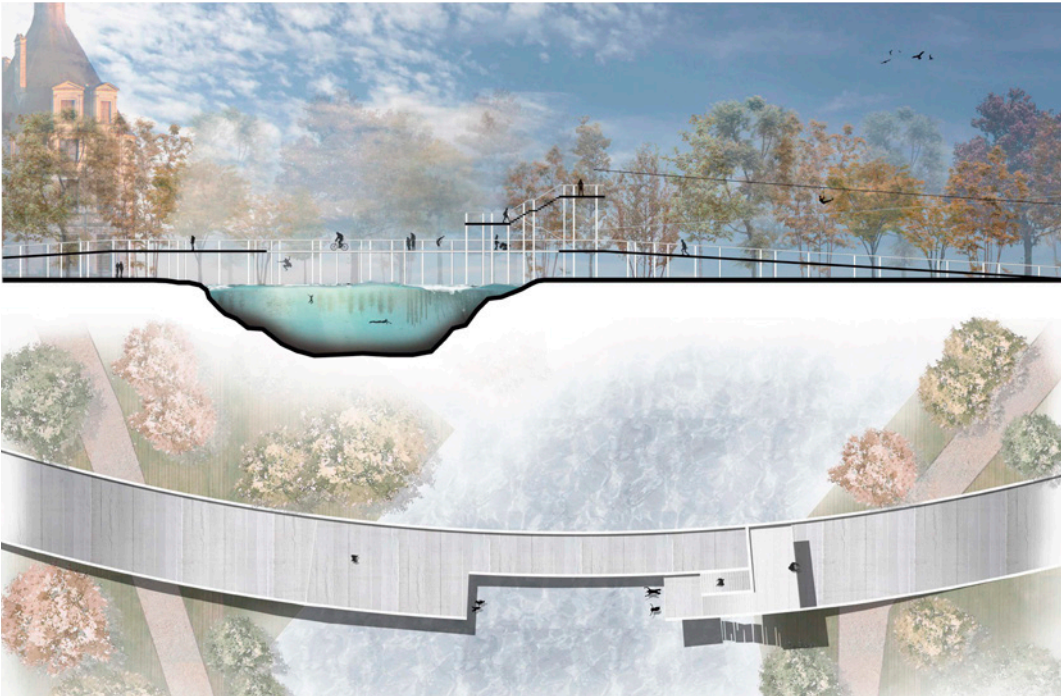
Connection to Chambord



Exterior view



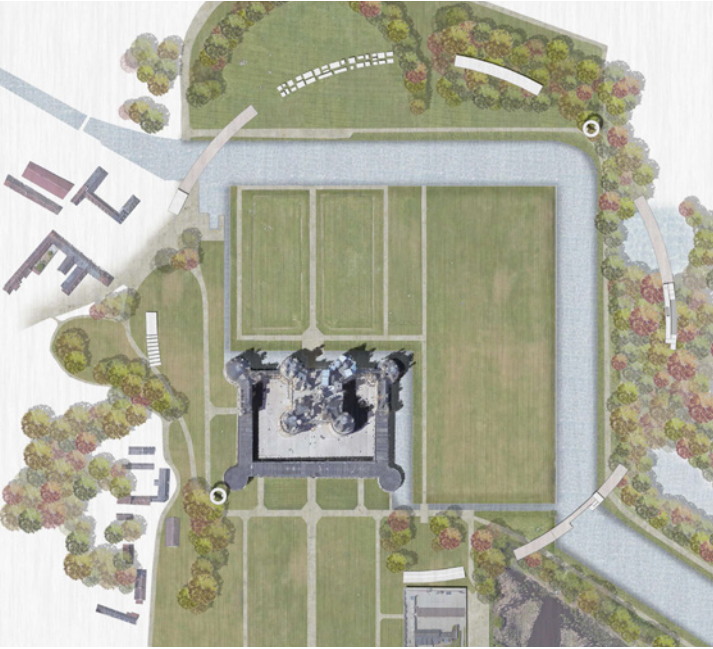
Trampolines view



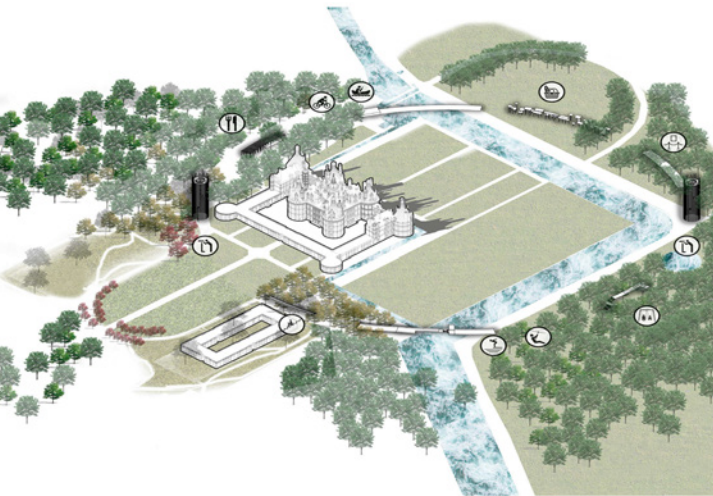
Plan and section of trampoline area

20 REACTIV-ACTION

Alba Alonso Fernández, Joan Carazo Anglada
Adrià Gómez De La Osa, Júlia Rubio Del Castillo



Site plan



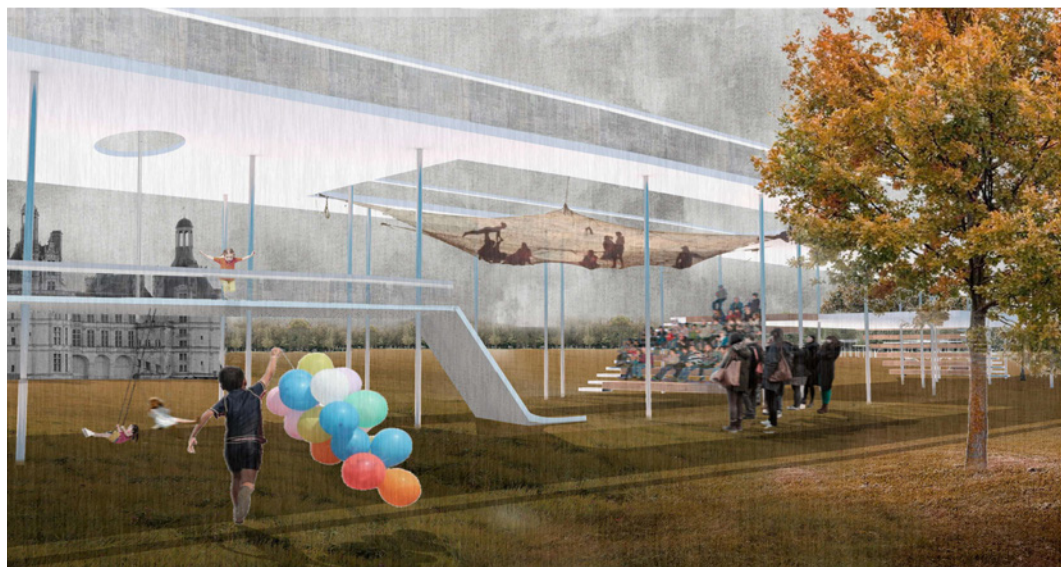
Axonometric view

Chambord is one of the best preserved castles in the Loire Valley and a great tourist attraction. Even so, after a long reflection on the needs of the place, we came to the conclusion that there is a great lack of activity and that it should allow us to enjoy the surroundings.

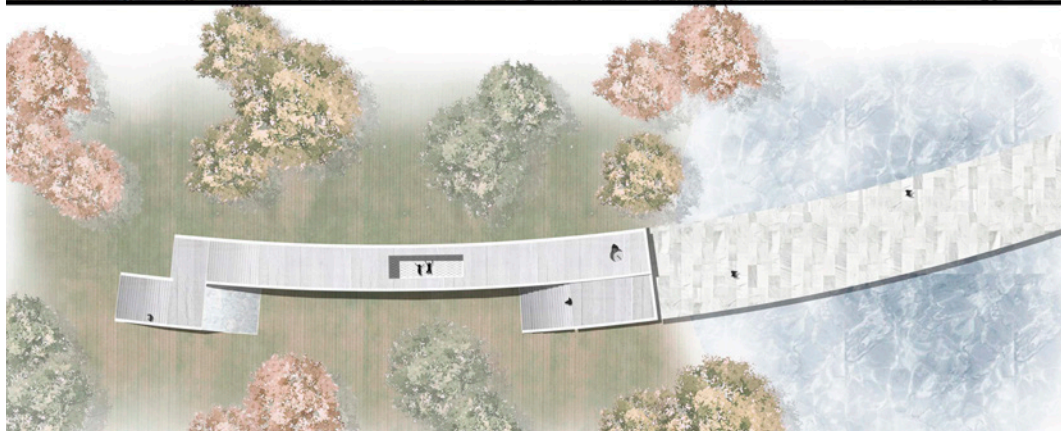
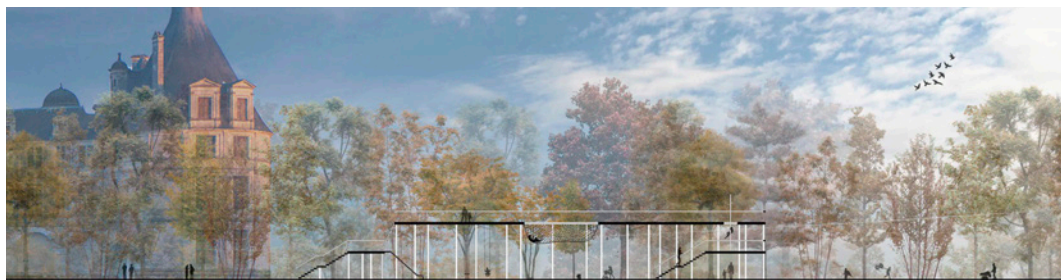
The project starts from the base of re-activating the place generating activities around the castle, always having it as a point of reference, and that going to Chambord is much more than visiting the monument. Therefore, we decided to act in the environment taking the circle as the ideal form that surrounds it and that allows us, with a single gesture, to provide all the life we think it needs, apart from putting it as the center of our eyes from different points of view. This circle does not appear physically as such, but it can be intuited through each small intervention that completes it. The project consists, then, of simple constructions that are adapted to the environment to give place to different activities, be it a "picnic" area, a children's playground, some steps as a theater, a space for exhibitions or a simple walk, among others. Moreover, there are two pieces that stand out from the others, since they symbolize the two towers of the castle that are still to be built and act as a point of reference.

Our goal is that anyone can carry out the activity that you want without having to leave this new framework that Chambord points out.

It is the place itself that gives the guidelines to follow and cover their own needs, and that each action taken has a reason or reason for being. Therefore, a project designed in Chambord, from Chambord and for Chambord is achieved.



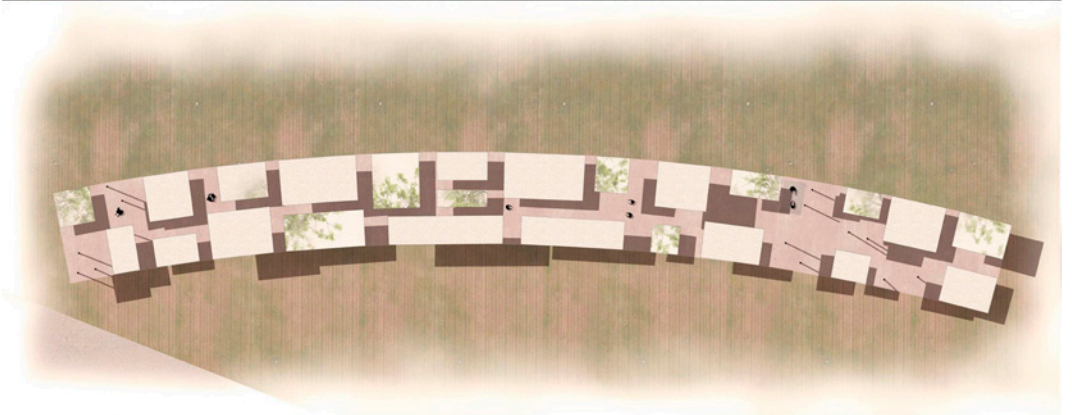
Playground view



Plan and section of playground area



Picnic view



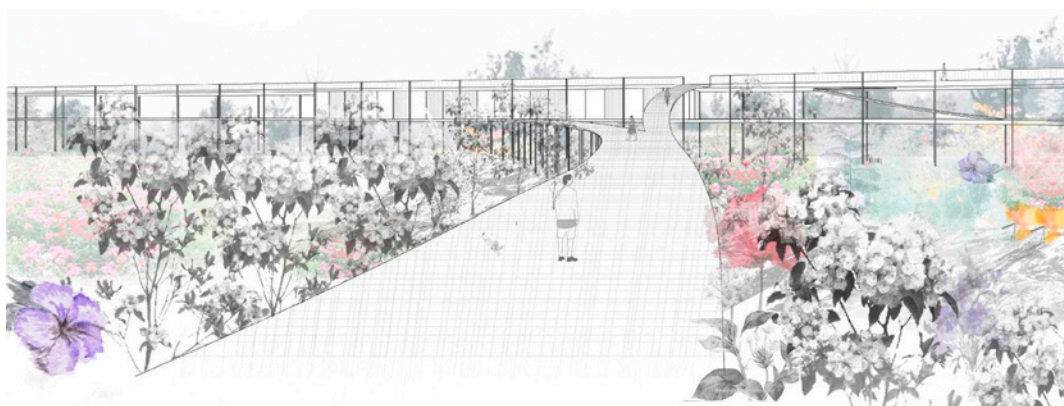
Plan and section of picnic area



View of the proposal looking to Chambord



In between nature



Approach to new platform

NATURAL ARTIFICIAL

Anahita Hatami Yazdanmadad, Aina Pacheco Perelló
Alba María Tierz Puyuelo, Francisca Vidal Cerdà



Site plan



Interior view

¿Cuánto tiempo le dedicas a un monumento? La naturaleza está descontrolada, invade el castillo. ¿Cómo es este lugar?

Desde una sociedad rápida, en la que no existe la pausa, establecemos el tiempo en el que el usuario disfruta del monumento, así como la interacción con él. Recorrido equivale a tiempo.

Surge el límite, lo construido y lo descontrolable; tratamos el lugar, monumentalizamos el paisaje y lo recorremos en el proceso de esa interacción. Enseñamos a mirar en el paraíso insurrecto. Nuestro Chambord inacabado se trata de un paisaje sin desarrollar, sin recorridos claros, dónde proyectamos unas pasarelas que nos permiten terminar estos caminos.

Nuestra base de trabajo es considerar el paisaje como monumento. Queremos ofrecerle al usuario la oportunidad de la atemporalidad mientras se embriaga de diferentes atmósferas, sorprenderle con las vistas a este paisaje y sus posibles percepciones. Nos encontramos en un paisaje seleccionado, tratado... que nos permite completar ese Chambord "inacabado".

Nuestra utopía se trata de configurar el tiempo en el espacio, del eterno recorrido, del nunca encontrarse... Nuestra manera de relacionarnos con el castillo y el paisaje será a través del tiempo. Para perderse uno, éste tiene que moverse y para ello, necesita recorridos.

Esperamos introducir finalmente un cambio en la manera de percibir este lugar fantástico e intacto, queremos dotarle de nobleza, enmarcar las perspectivas infinitas y todavía no descubiertas.



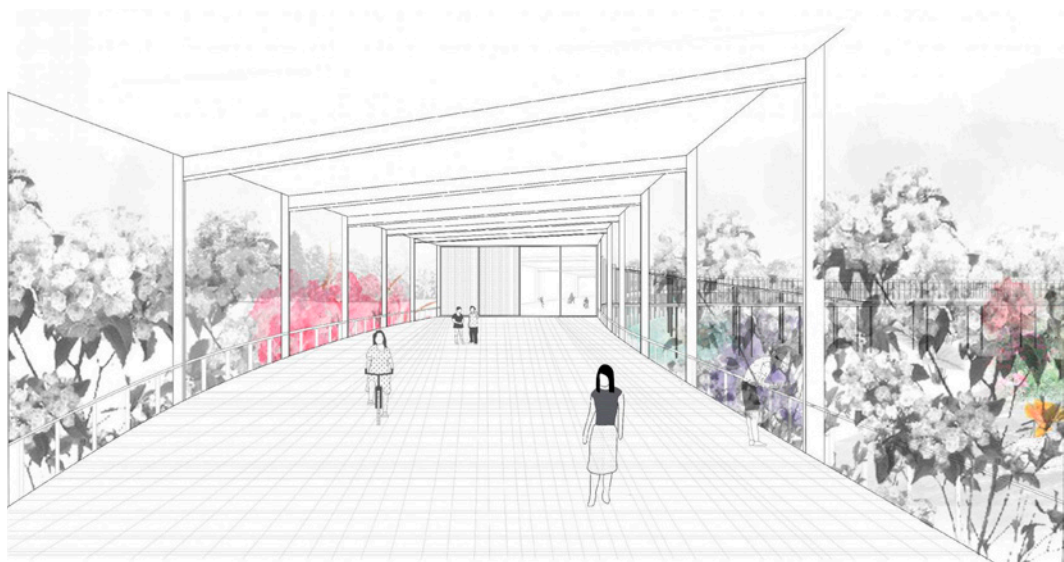
Transversal section 1



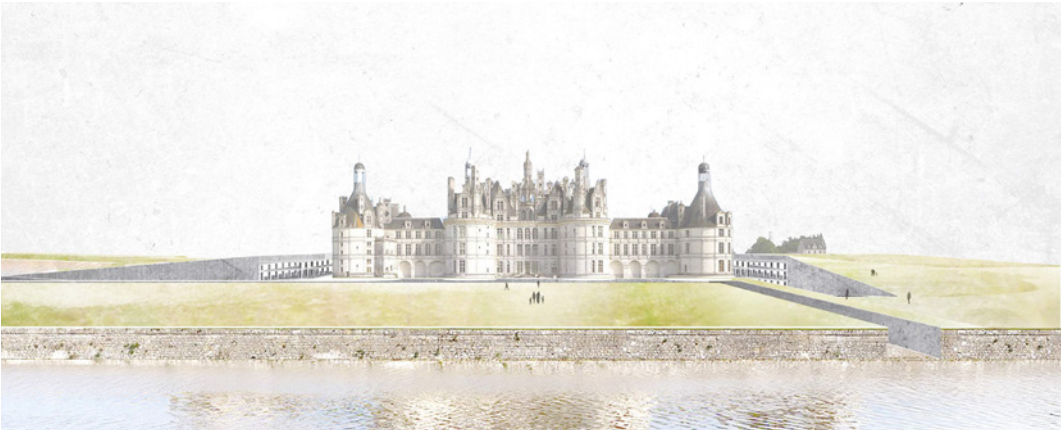
Proposal view



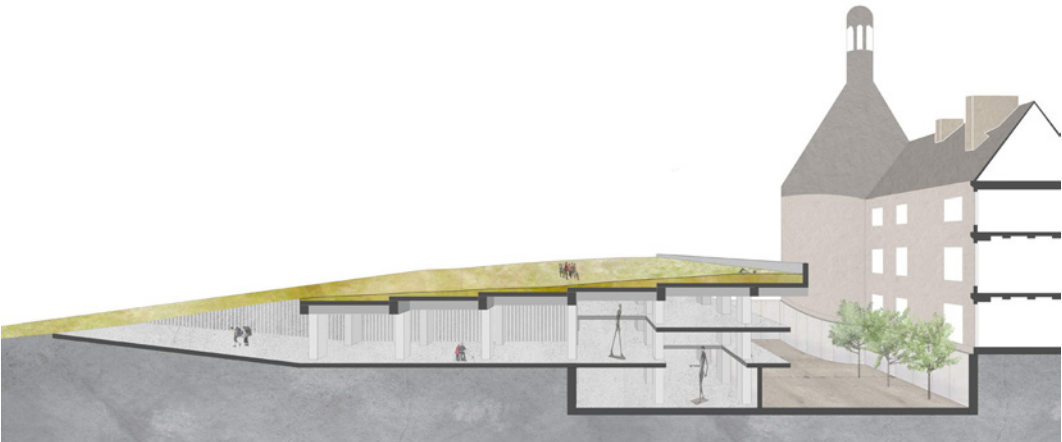
Transversal section 2



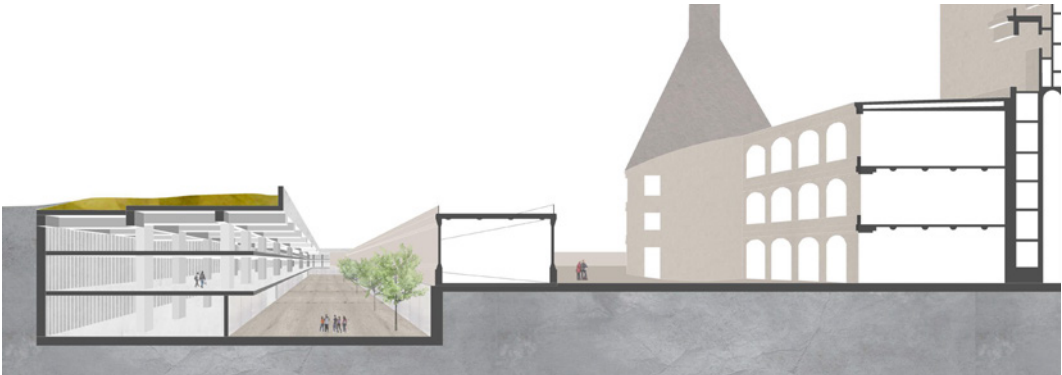
Interior view



General view



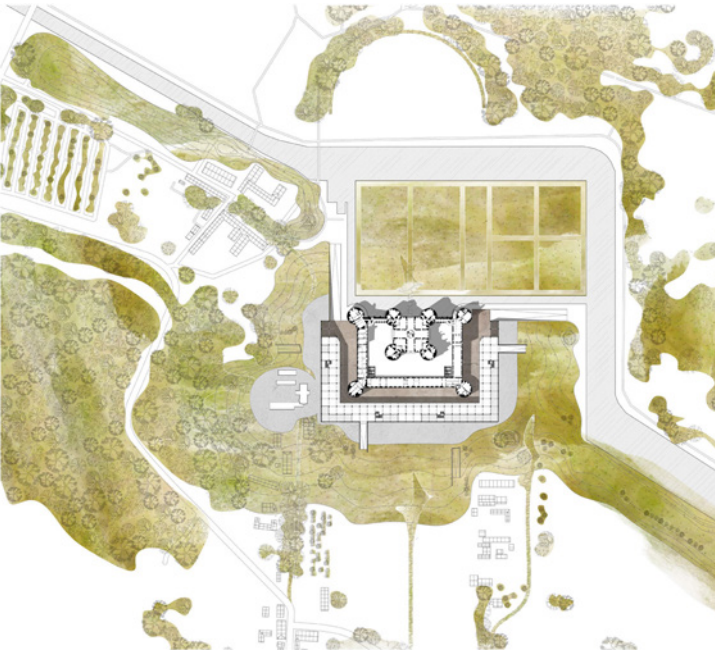
Transversal Section 1



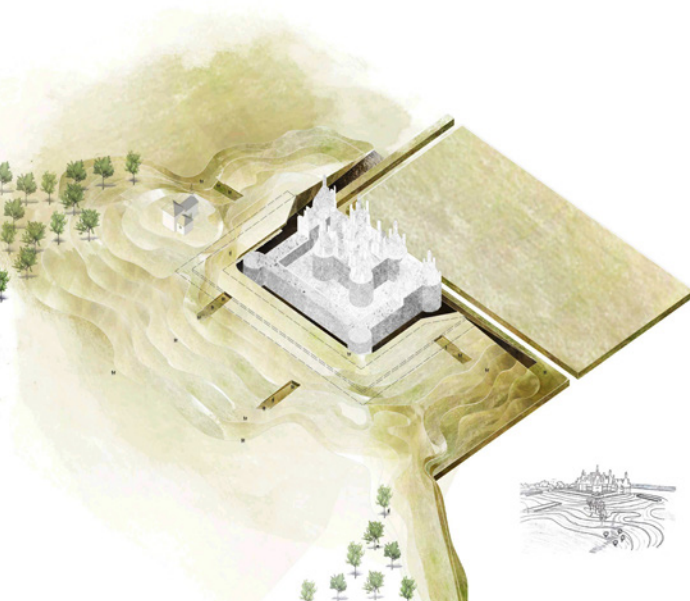
Transversal Section 2

PERCEPTION OF ABSENCE

Marc Castellnou Velasco, Alberto Galván Casqueiro
Agata Plazas Fernández, Marta Saval Segura



Site plan



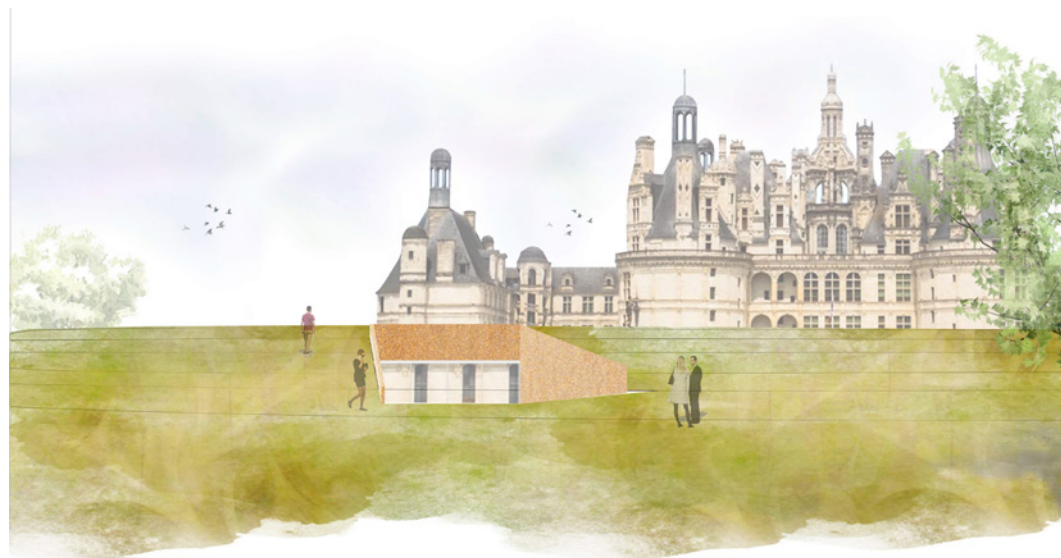
Axonometric view

Our idea of a project is not to understand the unfinished word as that we should complete the castle. Rather we focus on changing the design of the project so that it is configured as the dominant of the territory, that the castle prevails in front of everything it has around it, without any limit. For us the conceptual limit of the castle in front of the land is the wing of the ground floor of this, the supposed "unfinished" part. It is the area of the castle that should have 2 or 3 more floors in order to be united, have cohesion and be in the same context as the other wings of the building. So, from understanding the castle as the dominant territory, we hide the limit that the ground floor supposes us, without demolishing it.

We believe that the castle needs to be re-interpreted visually. Creating this idea of burying us, allows us the introversion of the user in the castle, generating a journey in which the relationship between the interior and exterior of the castle, vanishes to give the project a cozy but impressive space given the dimensions of the own castle as opposed to the dimensions of our intervention in the set. It is a single intervention because although it is two ideas that at first glance seem totally opposed, it is this opposition that has generated us a single project idea, by digging the moat, that is, emptying land, relocating all this land to level of ground to generate contour lines that form the hills that will change the visual perception of the castle.



Exterior view



Relation with the castle



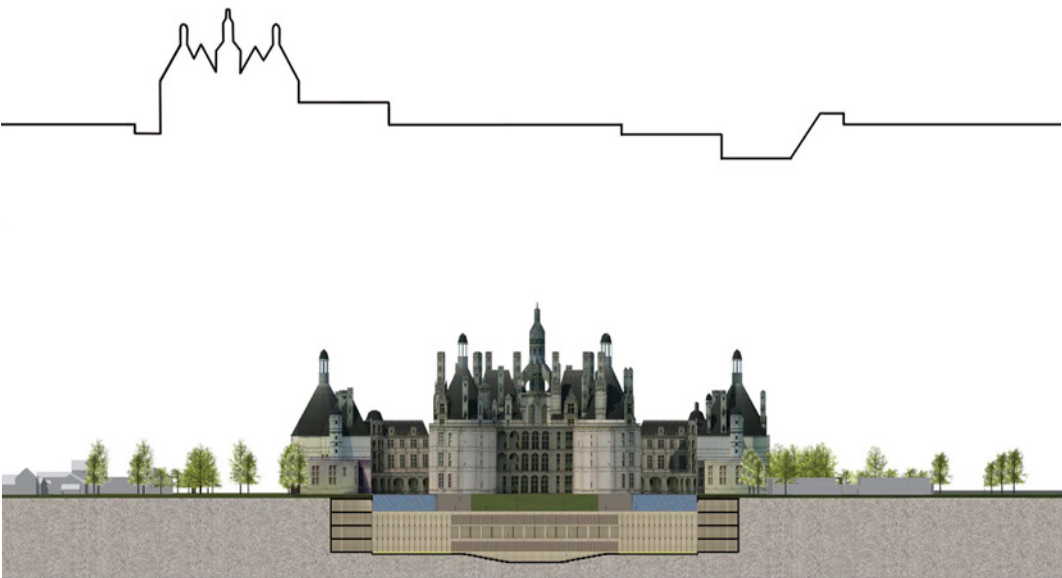
Interior view



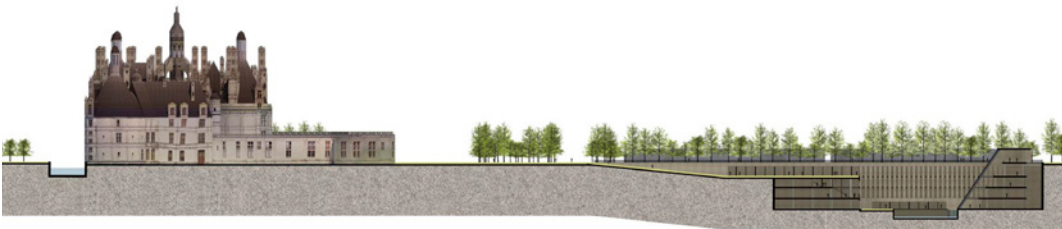
Exterior view



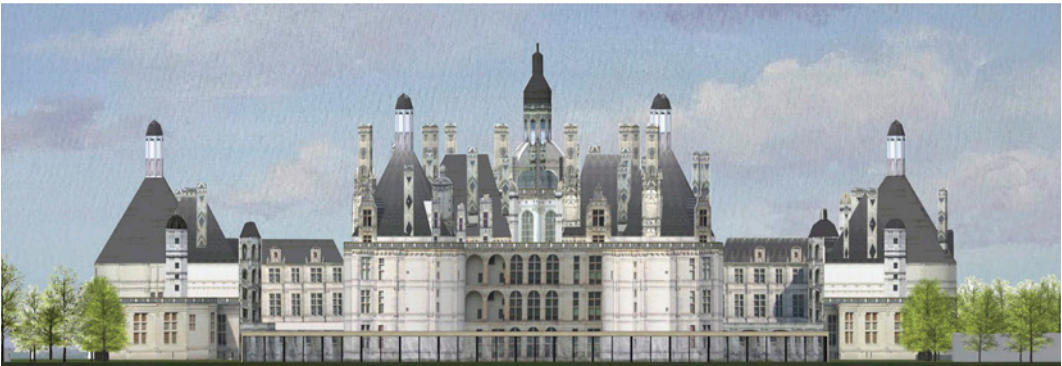
Relation with the castle



Section of the proposal



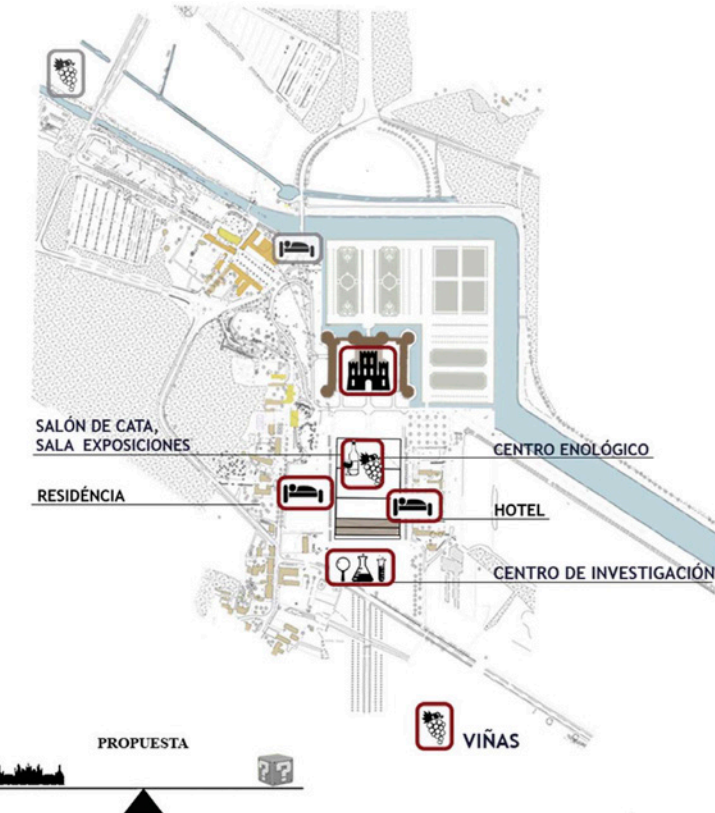
Relation with the castle



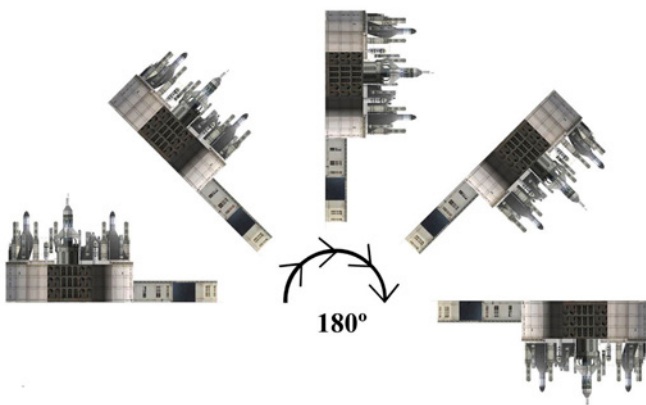
View to Chambord

ADVERSO DE UN MONUMENTO

Tecla Legasa Melet, Javier Nieto Martin



Site plan



The concept

Currently Chambord is a tourist destination, a monument in a dreamlike natural environment. A place teeming with ludic and festive activities, of a temporal character, concentrated in the vicinity of the emblematic castle, underestimating the space that spreads far beyond its walls.

The conclave rests upon a certain unbalance, as if it were a swing, with all its weight centered in the alcazaba and requiring a counterweight that re-equilibrates the place and allows it to exhibit its harmony.

The subjacent intention is to find an equilibrium through the expansion in both time and space; promoting the usage of Chambord during all the days in the calendar, granting it an atemporal and extensive personality, searching for a way to fill these vacuums.

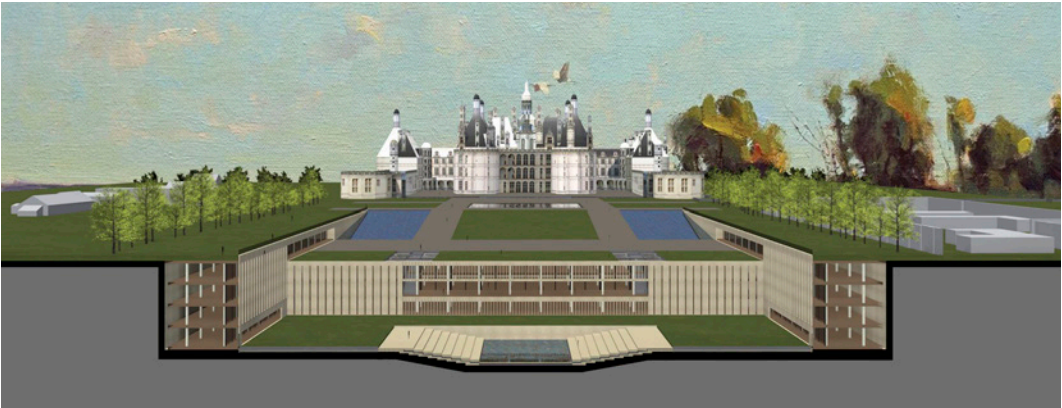
This is the reason for the promotion of new activities and enhancing some of the preexisting ones, materializing various spaces to conduct them, such as centers for viniculture, ecology, biologic investigation, staff housing, etc.

With these outlined premises, the balance rests in cramming the hollows of Chambord, a space that consists in being the opposite of existence. Placing the new construction with a certain closeness so it can be seen and reached with ease, and that it also allows for an expansion of the current limit, so that this way monument and antimonument are visually related and generate an optical tension between them, observing each other and guaranteeing a continuity of the set through the intermediate space.

In all interventions we search for a new balanced and atemporal Chambord.



Relation with the castle



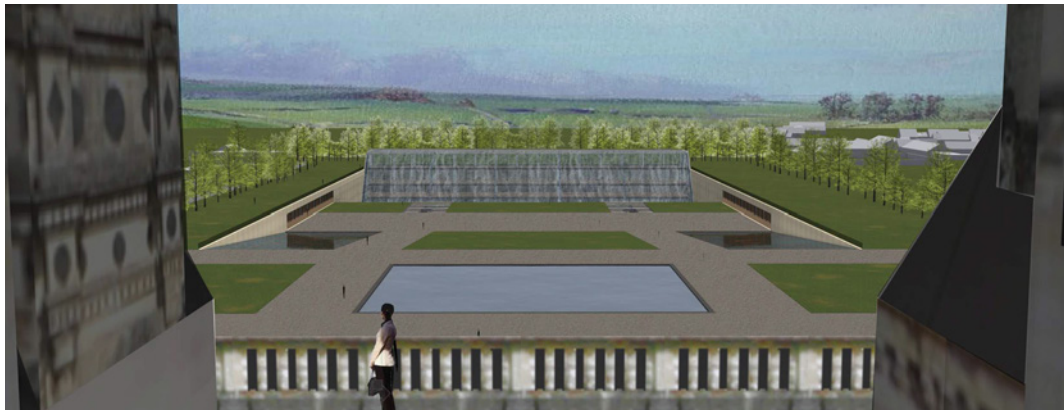
Longitudinal section



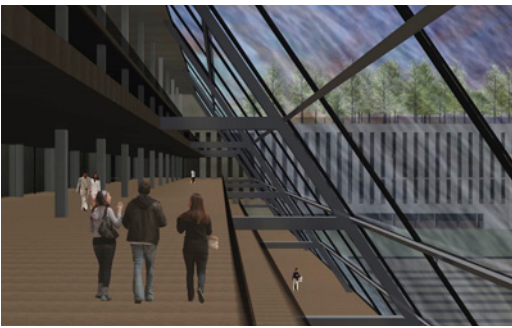
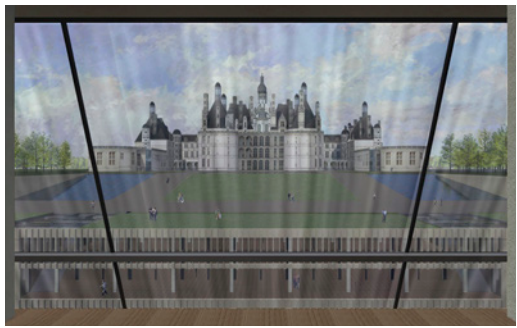
Transversal section



Exterior view



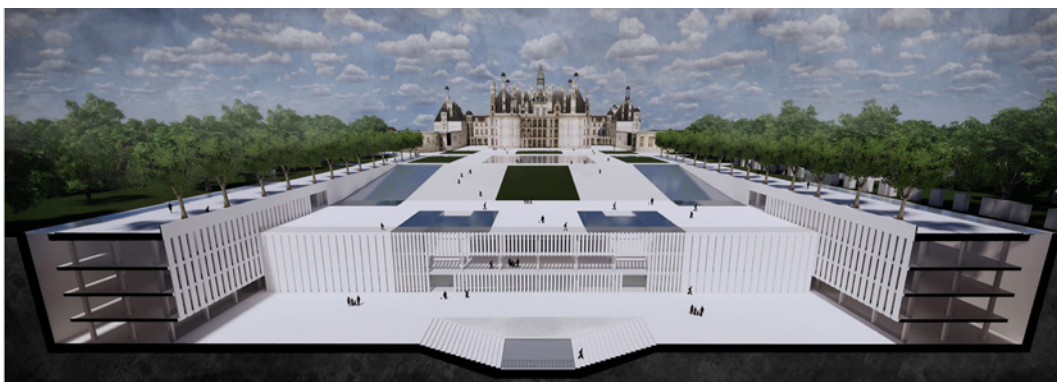
View from the castle



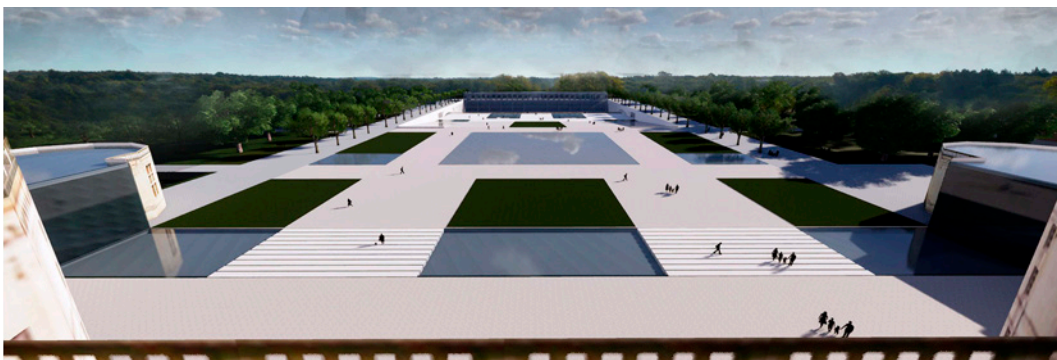
Interior views



Reflection of Chambord on the sheet of water in the center of the square



Longitudinal section

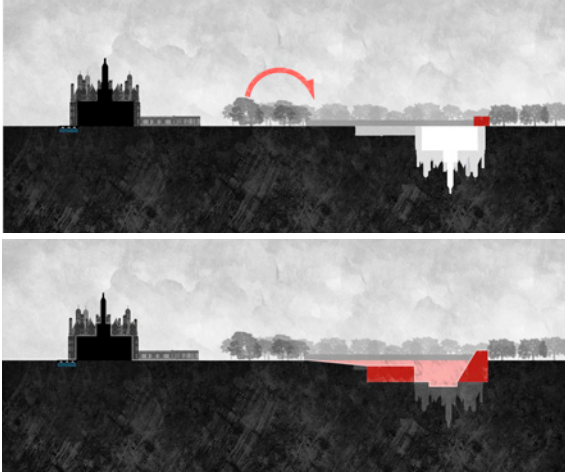


View from Chambord

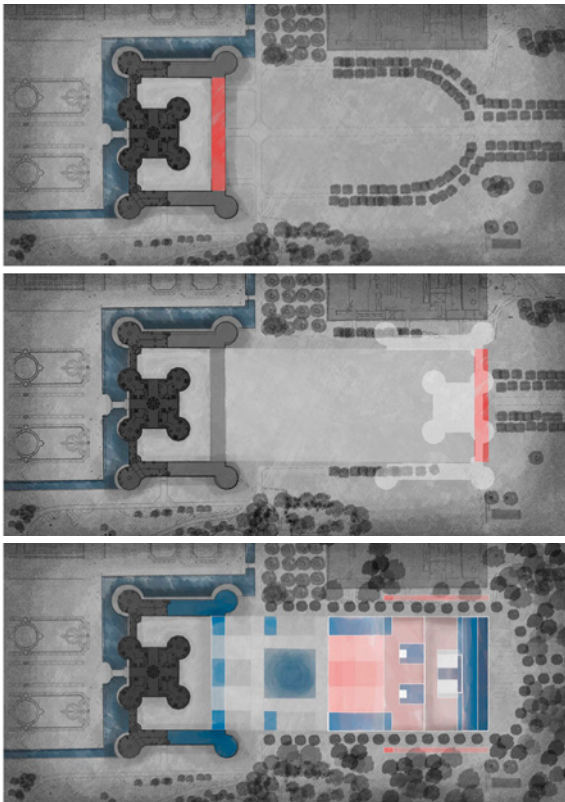
23B

CHAMBORD 2.0

Mykhaylo Tsidylo, Uchenna Daniel Udeh



Main interventions in section



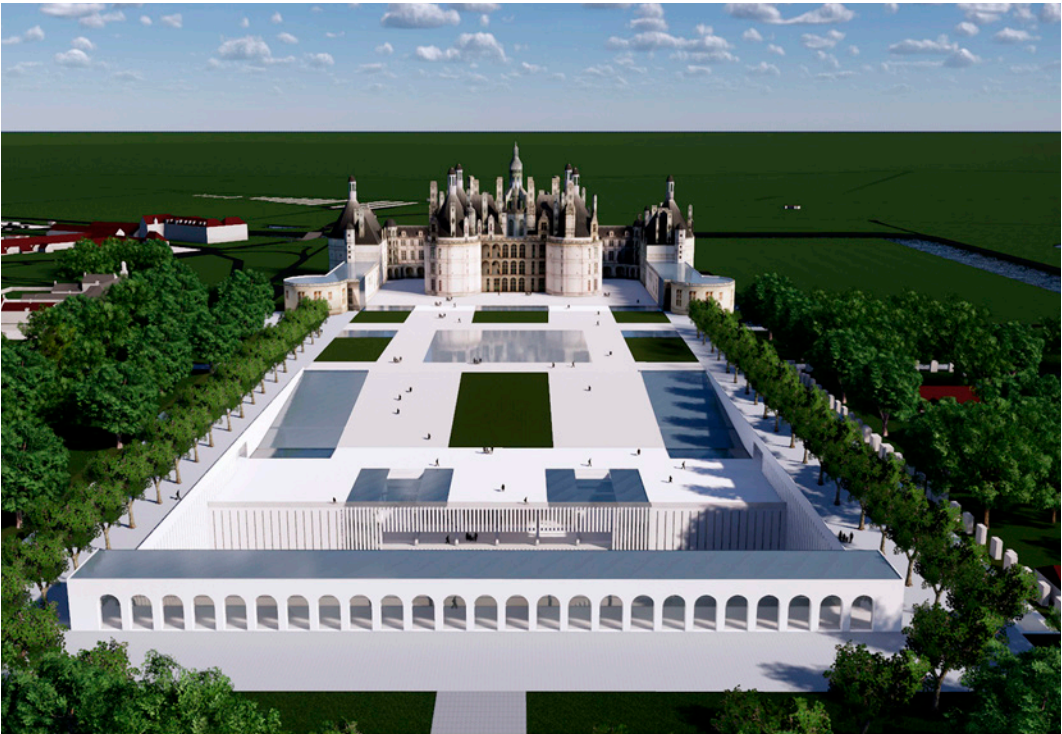
Main interventions in plan

Chambord Castle was conceived as a monument that displays beauty and intelligence, the very essence of the Renaissance. But in practical terms and in the reality of the twenty-first century the castle is merely a monument, for tourism.

Chambord requires a counterweight, that's right, something that balances it and allows the place to find its harmony within its parts.

Our intention is to balance Chambord by applying three key transformations from its unfinished points. First, we intend performing an opening of its inner courtyard; secondly, extending its missing defensive walls towards a certain distance -abstractly considered as infinity- such that by expanding its inner courtyard, the building opens to and embraces its vicinities and environment. And finally, and most crucial operation that enhances what we mean for Chambord -castle- to be in equilibrium and harmony with Chambord -place-, Inverting the manner of occupying the space by digging into the terrain and archiving a 'groundscape' style of architecture.

Now our Ideal plan "realist utopical" goal is to re-invent the essence of Chambord, that it, converting its static, fancy, monumental or highly exposed character into a dynamic, practically useful and integrated one, understood as camouflaged and merged with nature. Giving rise to the sense of unity and homogeneity through a symbiotical relation from this two dual point archived with the characteristic textures of the place like the stony aspect of the original castle, the permeable greenish surroundings and the flexibility, liveliness and reflexion of water.



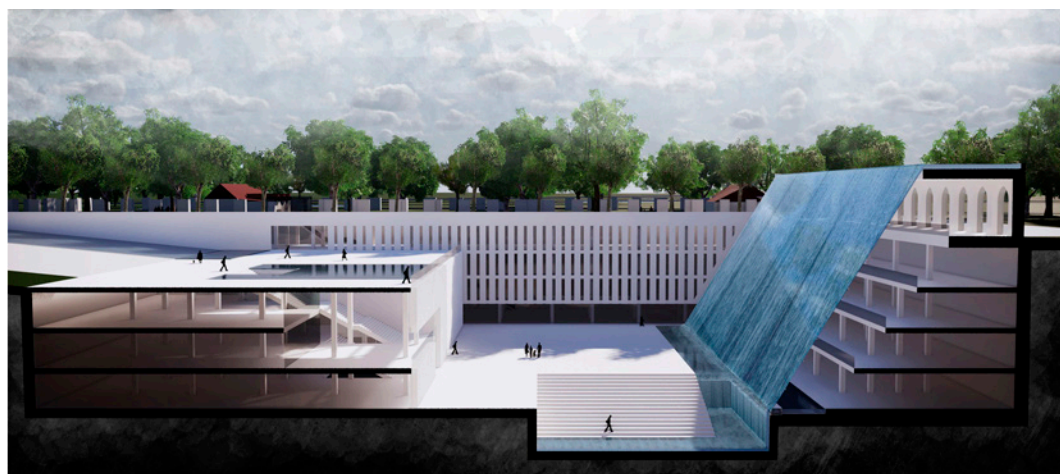
Top view



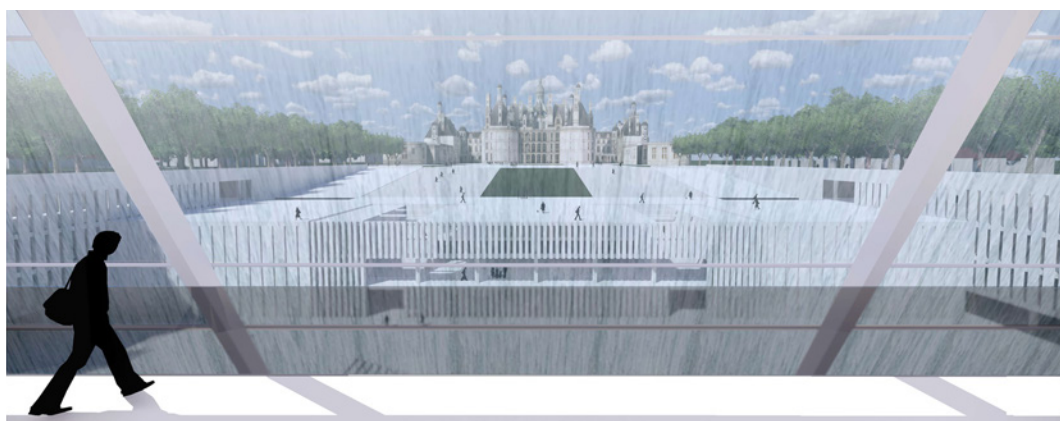
Exterior view



Transversal section 1



Transversal section 2



Vision through cascade

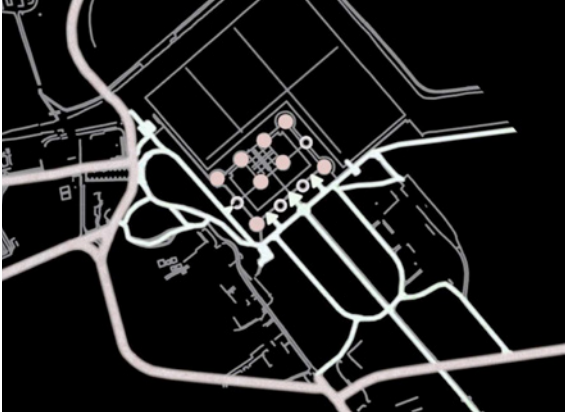


Transversal section



Longitudinal section

Ferran Herrerias Figueras, Carlos Mir Ramon
Clàudia Tremps Pérez, Laura Ventayol Powell



Site plan

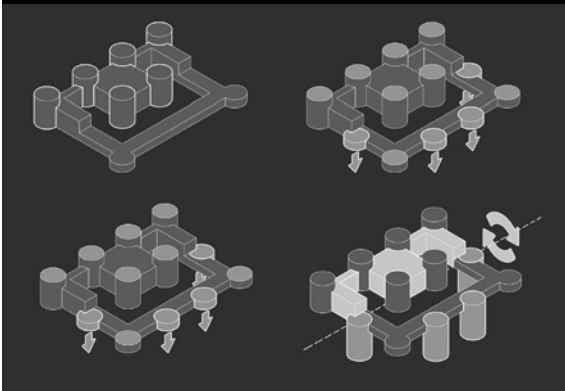
Geometry is the protagonist of the place: it's full of straight lines, axes, operations and mathematical transformations.

There are five ways to access the place that are almost perfectly radial to the center, where it has been reserved for the castle. In the region flows the river Loire, which is manipulated for it to fit in that precise aesthetic, that if we stopped directing it and let it flow on its own, it would end up leaving its channel and the edges wouldn't be so defined.



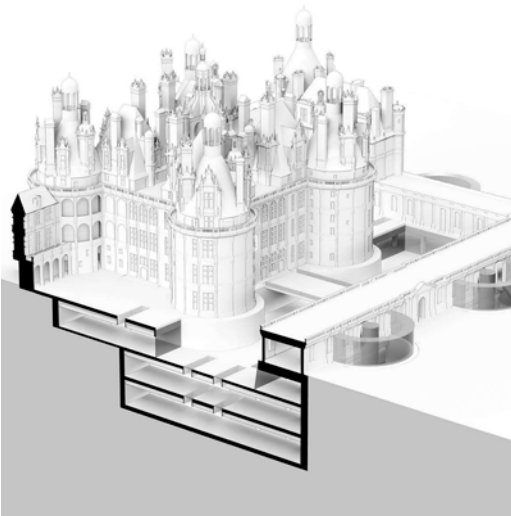
The symmetry is present at the foot of the riverbank, where the castle is reflected in the water. In addition to an axis that takes the center of the castle and fits all the geometry of the place. A mathematical operation manipulated at its convenience.

Chambord inachavé, a performance that arises in what is apparently unfinished. An excavation is carried out in the southern area around the Donjon and new vertical cores are implemented in the form of underground towers. Modifying also the accesses and the courtyard of the castle.



Intervention strategy

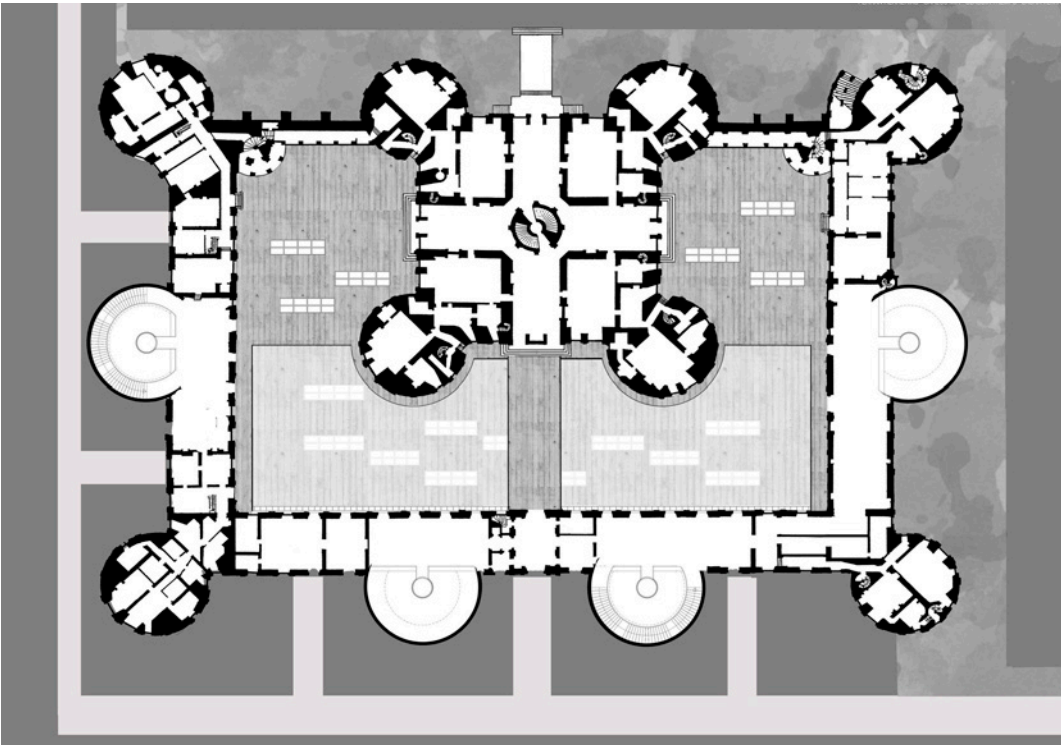
A balance that enjoys in its section and maintains a balance of black and white generating spaces that correspond to the castle of Chambord itself. Enhance its symmetry with the contrast of black and whites, ending like that the historical problematic of the inachavé castle. Acting without losing the link with the past, a connection between the castle of Chambord and the project that arises.



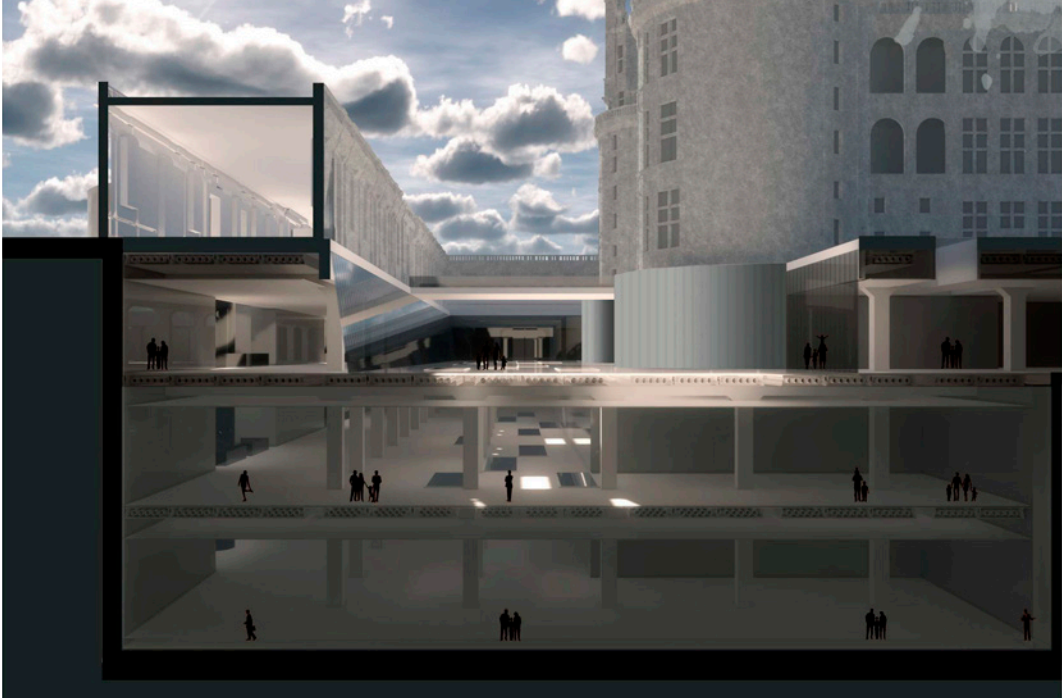
Axonometric section



General view



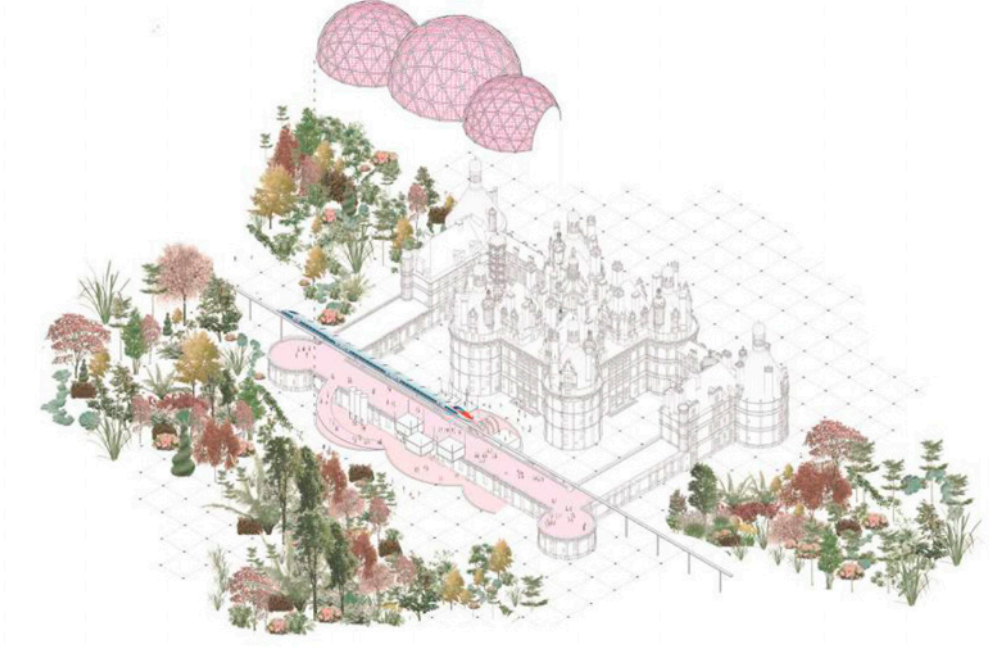
Ground floor



Section through the castle



Interior views



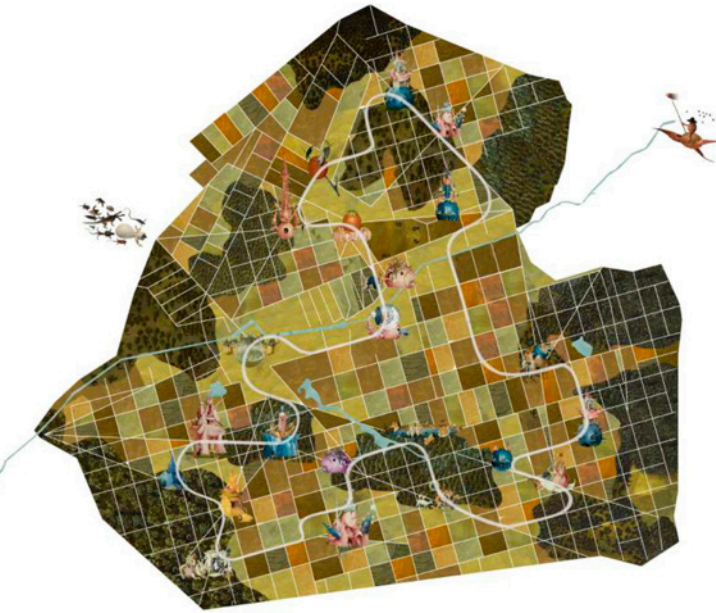
Station of Chambord



View from Chambord

25 CHAMBOWL

Gaston Akrich Corradini, Naiara Albizua Diaz
Enrique Arazuri Marzal, Judith Velilla García



Site plan



New enclosure

The Antarctic of Platon, Shangri-la, Utopias of Tomas Moro. All are examples of the innate need that human beings have felt to create ideal and utopian societies where we do not feel any concern, everything is fun and even death is in the background.

But these utopian societies have never had the same form. What was initially presented as a perfect city where food was never scarce and all its inhabitants were equal, was changing as society evolved. Technological development influenced so drastically that it allowed that utopia to be closer and closer to reality.

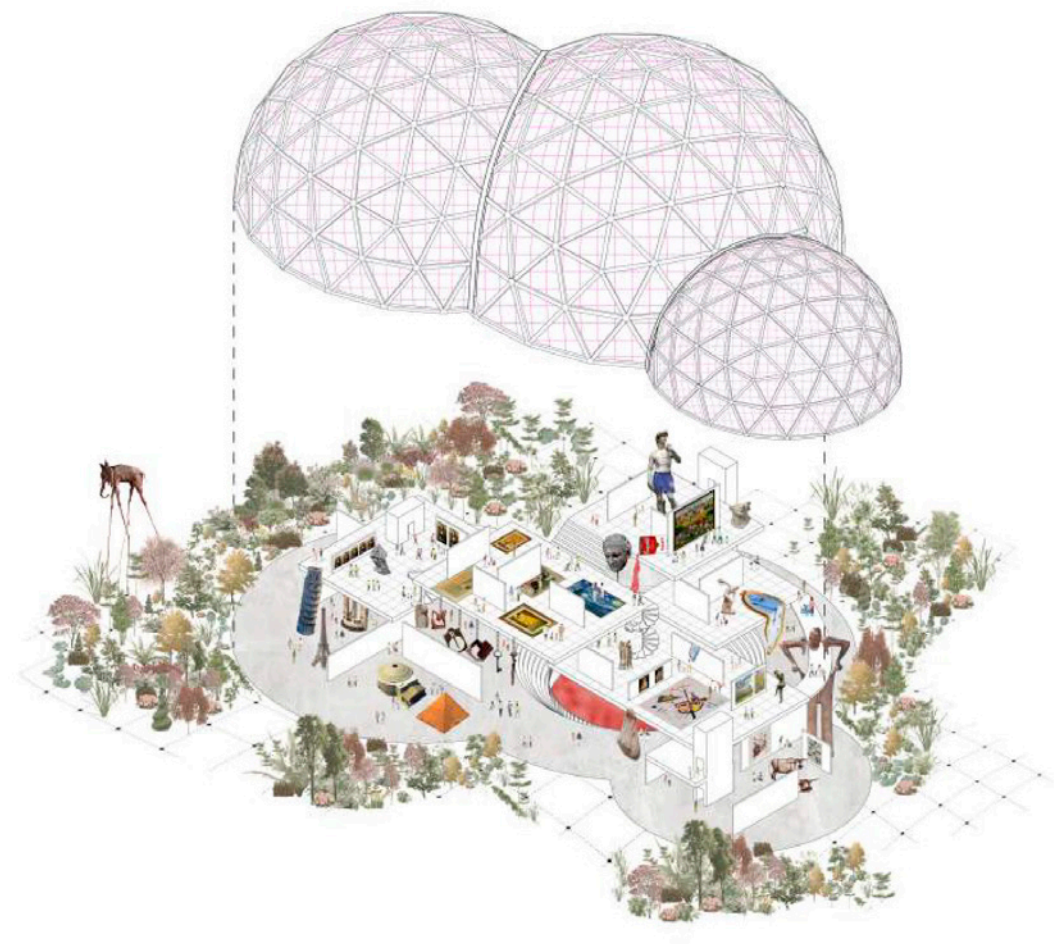
We find a clear example in the succession of events that occurred in Coney Island. It began as an oasis of nature so that the well-off inhabitants could escape from the busy life of Manhattan, but due to the massive influx of visitors it ended up mutating, in the opposite of nature, it had no choice but to counteract the artificiality of the new metropolis with something of its own: the supernatural.

This is the point where the island became in some way a laboratory of sensations, the most cutting-edge technology of the moment was put at the service of mere leisure creating a host of attractions.

Is not a situation extrapolated to Chambord?

We do not propose that if the masses reach Chambord, it is a bad thing, the masses are already there. We only need to say with realism that nowadays the same cities have already become theme parks and their historical landmarks in mere attractions.

So we bet on providing Chambord with an infrastructure capable of hosting all the leisure that society wants to give it.



Interior



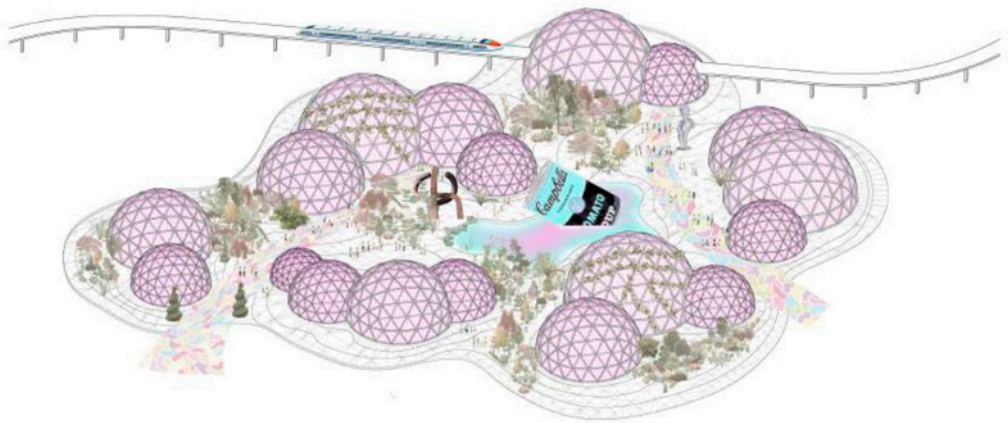
Water



Animals



Station of Chambord



Complex of art



Exterior view



View from the residence



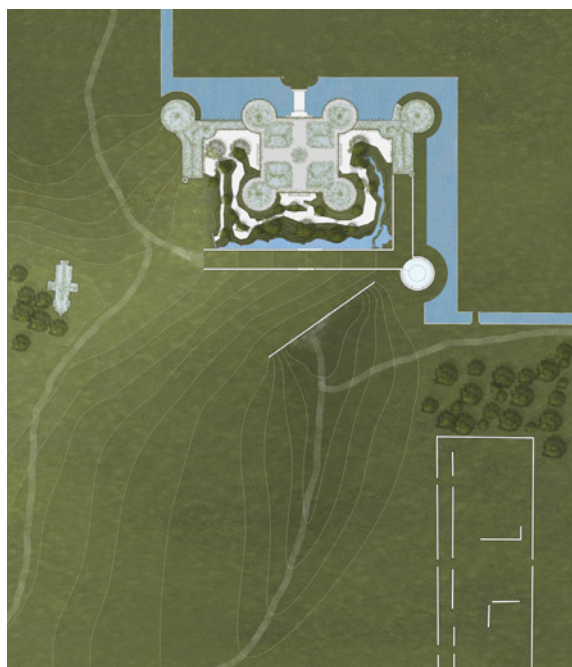
View from the south-west lake

DEVUÉLVASE A LA NATURALEZA LO QUE ALGUNA VEZ EL HOMBRE LE QUISO VENCER

Maria Fuentes Chanes, Maria Luz Gomez Reyes
Sara Navarro Hernández, Asensio Robles Romera



Axonometric view



Site plan

We turn nature into our utopia, an artificial nature that contrasts with the architecture of Chambord Castle, which invades it by its unfinished part making it merge with the landscape. Therefore, the interventions are integrated into the topography to give the sensation of a continuous green.

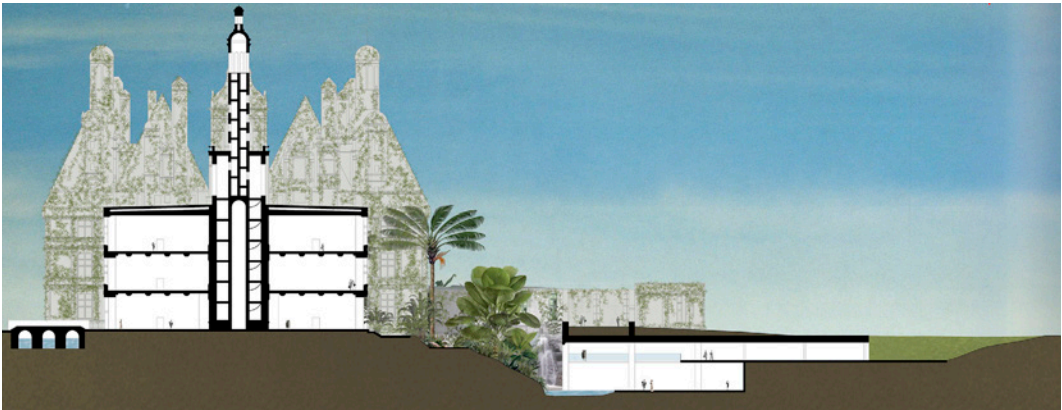
After a previous analysis of the access roads and the existing building, we came to the conclusion that in order to comply with the plant utopia it is necessary to restructure the roads and relocate the program.

We thought it would be interesting to devise a route around the castle in order to reach it. A circuit that we will call amoeba, because of its organic form. The amoeba is articulated around the two new hills facing perpendicular to the Renaissance axis of Chambord.

Throughout the road connection different interventions appear that are related to the topography, inviting the spectator to enter each one of them. From the amoeba we create a second more immediate route to the castle that communicates the closest interventions in a pedestrian way with the new access.

We designed two entrances, one that goes to the castle itself that is produced indirectly, forcing the viewer to witness different points of the landscape until they can discover the imposed architecture that contrasts. And another that invites us to submerge ourselves underground towards the new intervention closely linked to the new courtyard.

We introduce a vegetation that is born in the heart of the courtyard and extends throughout the castle to conquer the roof.



Transversal section 1



Transversal section 2



Longitudinal section



View from east lake



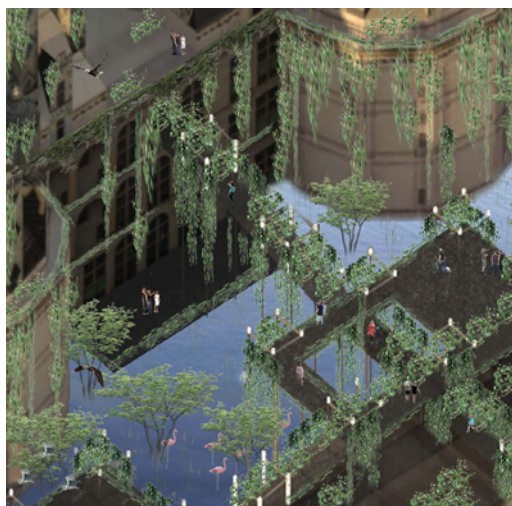
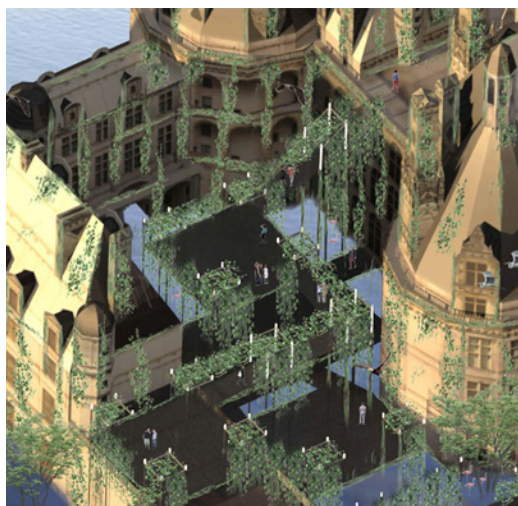
View from sunken



View from access



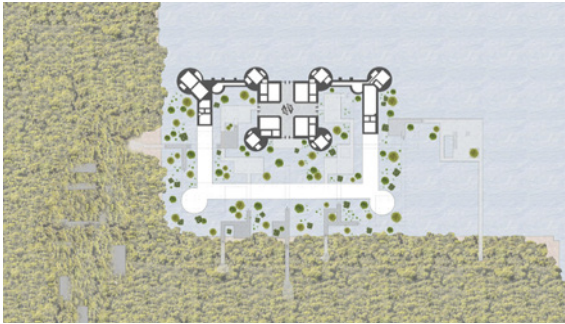
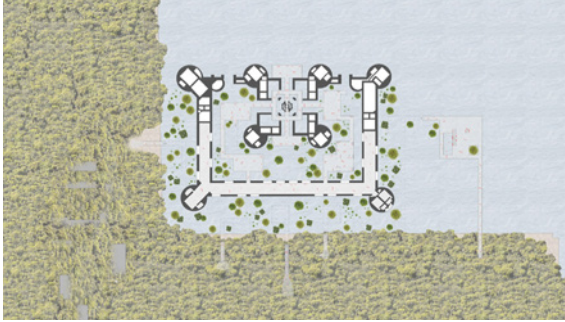
The nature will be the architect who ends Chambord



Unpredictable and uncontrollable nature

THE NATURE DOMINATES CHAMBORD

Antonio Blanco Santos, Iván Joral Yagüe
Llorenç Ricou Bosch, Marie Charlotte Pull

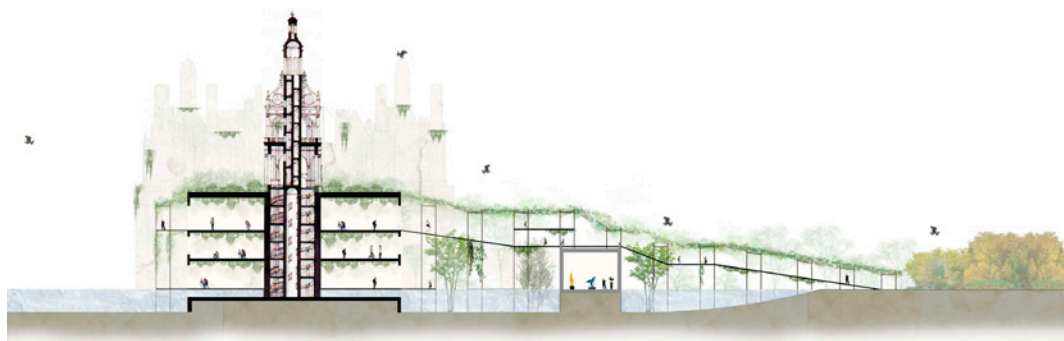


The constructions belong to the time

Chambord, an unfinished castle, as many other constructions that along the history raised the same dilemma. Over the years we have appropriated of constructions that did not concern to us. We cover it, show it or raise it. We copy his forms or break with them. We replace damaged with the time, cover it or emulate it. We use the same materials, imitate them or change them. We end the work with total freedom, or at least with that the human being is capable of working. Then, this paper belongs to us or it belongs to the nature? The nature is free, throughout the years we try to appropriate each other of her while she demonstrates us that it is uncontrollable. We think that we can make her ours and to modify it according to our needs. But we are those that we must adapt, since we form a part and we belong to him. Maybe we should have the most present nature in ours day after day. To try to harmonize with her instead of getting hold and to impose ourselves. Then, if the work does not belong to us, neither to our epoch. Why cannot be the nature the one that ends the castle? She is atemporal, we might say even that she formed a part of his construction. We cannot turn back time, it is clear, but we can return to the nature the time that we have taken from him, creating barriers and supporting it far from the walls. We want to return to the nature the architectural paper, to return his wilder presence in Chambord. We want the nature to be who ends it. An action in which she will be free to occupy the castle and to modify it. She ends Chambord.



Longitudinal section



Transversal section

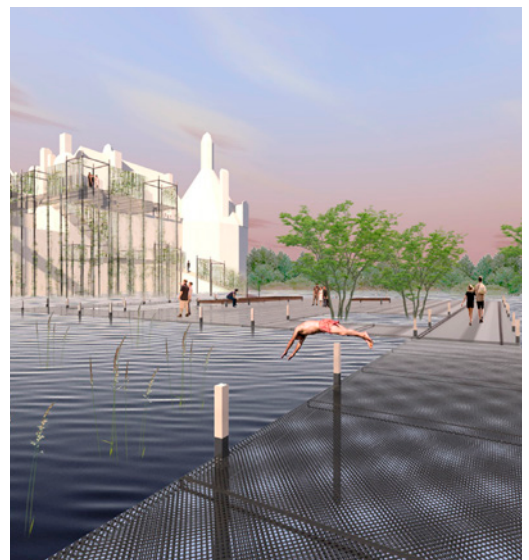


The nature in his wilder presence





We have to adapt to the nature



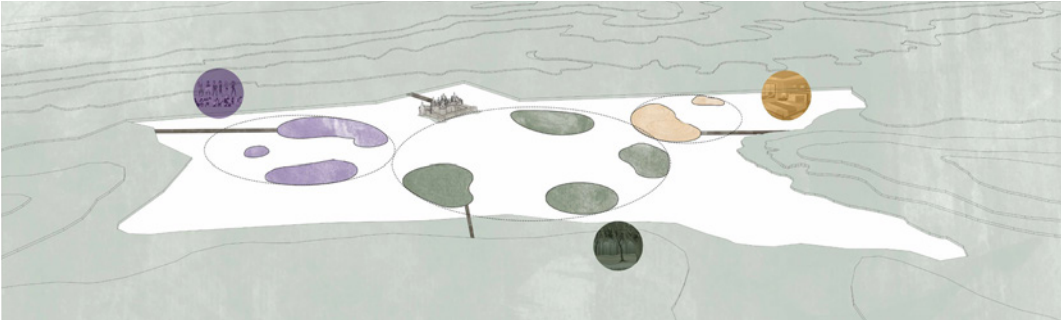
It was there before us



New reality



Transformation



Three grups of islands

CHAMBORD ON WATER

Júlia Franch i Salvadó, Ivanna Khlus
William Iván Siñani Quispe, Yelena Znamenskaya



Site plan

In 1910, France and specially Paris and the surroundings of Loire were affected by big floods, and slowly we could see how the water was taking over what once belong to it. In 2016, heavy rains lush in all France and this caused Loira river to overflow and flood everything on it's path. This is not a one time accurance and this could recur in the next years, with higher frequency. Why don't we anticipate this incident? Move Châmbord to not a very distant reality, transforming it's surroundings, set up this place and let the water dominate the area.

With this general idea of the project we want to understand how now land is the place of reality and we move it to a flooded area where water is our ideal world, our way of seeing utopia.

To begin with, we have the great river of "Le Casson" as a large linear axis with a strict geometry. In such a way that we make the northern zone the main "entrance" to this piece of utopia. We start with the idea of generating three large groups of islands, that will be the places where the only points of connection with the outside of this space flooded with the terrestrial area will be, as would the "Via della Libertà" in Venice and the rest of Italy. The islands until then were not visible, they did not exist, they were only small mountains of earth. It is not until the water arrives that will flood it little by little, that these small mountains become islands, returning to remit to our idea that the flood with the water modifies the place and moves Châmbord and the surroundings to a new reality. Going back to our idea of the flood transforms this place and moves Châmbord and it's landscape to a new reality.



The impact of water



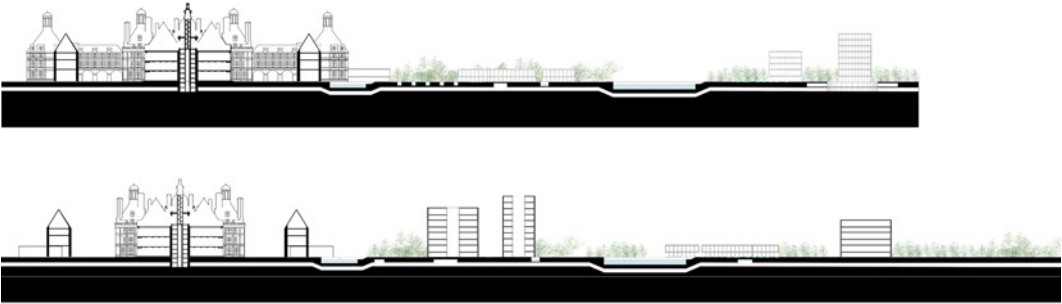
Transversal section 1



New access to Chambord



Transversal section 2



Proposal sections



New city with Chambord



Night view

29 NEURONAL CITY

Leonardo Minni, Juan Diego Torres Fuentes
Adrià Urgell Fernandez, Laura Vericat Ferrer



Axonometric view



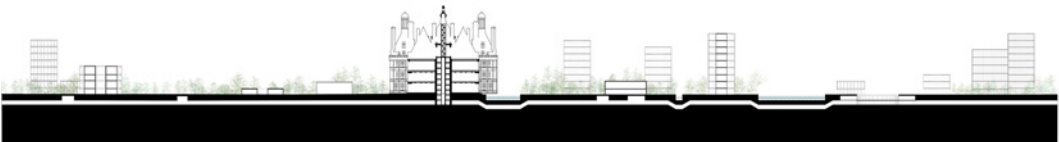
Axonometric diagram

La superpoblación es uno de los problemas a los que se puede enfrentar el mundo en un futuro. Frente a este escenario, deben aparecer nuevos modelos de ciudades o asentamientos para solventar las necesidades de las personas. A su vez, ahora mismo, hay una gran cantidad de monumentos en todo el mundo cuya única función es la de ser visitados por los turistas.

Nuestra propuesta incide principalmente en ese aspecto: modificar esa función principal para que pasen de ser un mero espacio de visita a ser habitados por la sociedad y convertirse en el eje vertebrador de estas nuevas ciudades.

Nosotros proponemos un sistema radial, donde todo está interconectado, tomando como centro el castillo. Energía, infraestructuras, actividad civil y cultural, se expanden desde el castillo para alimentar toda la nueva ciudad tanto en superficie como de manera subterránea, creando una red que funciona de la misma manera que los circuitos neuronales de nuestro cerebro, obteniendo así un sistema inteligente y en constante dinamismo. Esta nueva ciudad, además, se formaliza a través de la identificación con uno de los elementos más característicos de Chambord: la forma cilíndrica de sus torres y de la escalera central atribuida a Leonardo Da Vinci. Esta forma va creando diferentes grupos de torres íntimamente relacionadas entre sí y conectados entre ellos a través de plazas y recorridos.

Con esta propuesta, pretendemos aportar una posible solución a un problema que puede cobrar una gran importancia en un futuro.



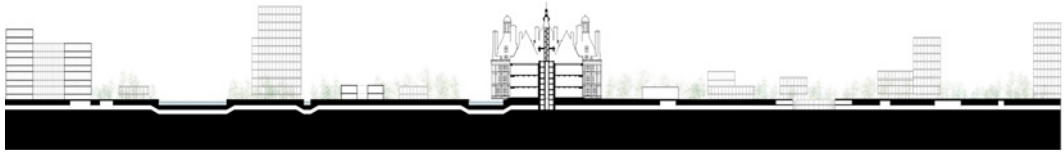
Proposal section 1



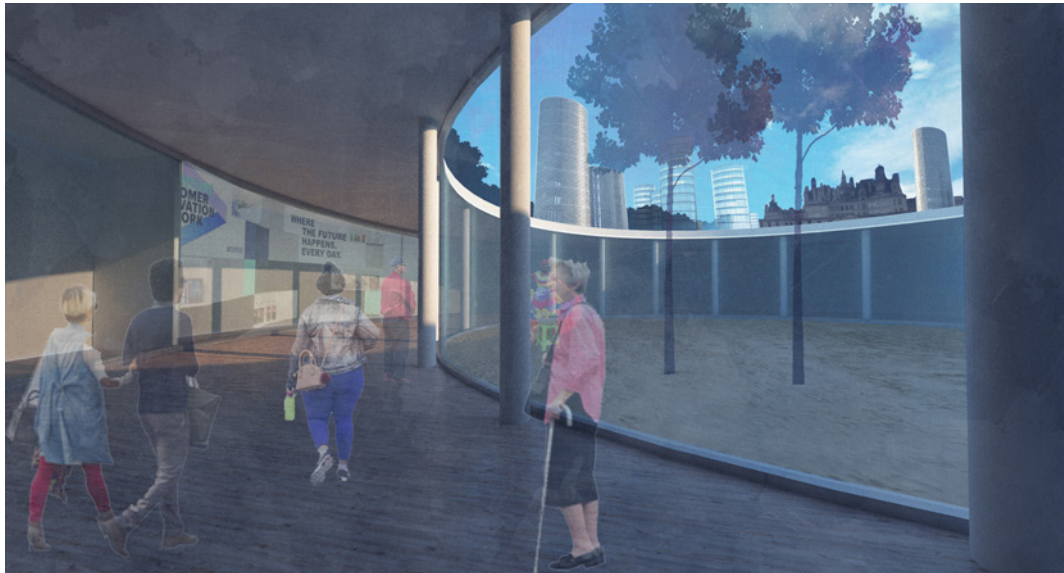
New city with Chambord



Cylindrical towers



Proposal section 2



View from interior



Night scene of the new city



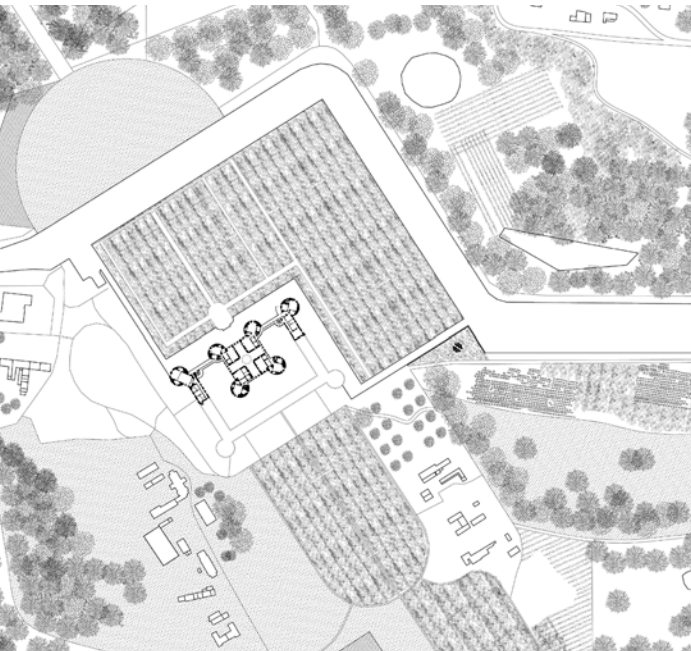
View of the relocated tower from channel



Longitudinal section

ENCLOSURE, MONUMENT, LANDSCAPE

Bàrbara Ferrer Rosselló, Mariona Figuera Utges
Guillem Florit Bosch, Antoni Garcés Terme, Laura Grau Cordón



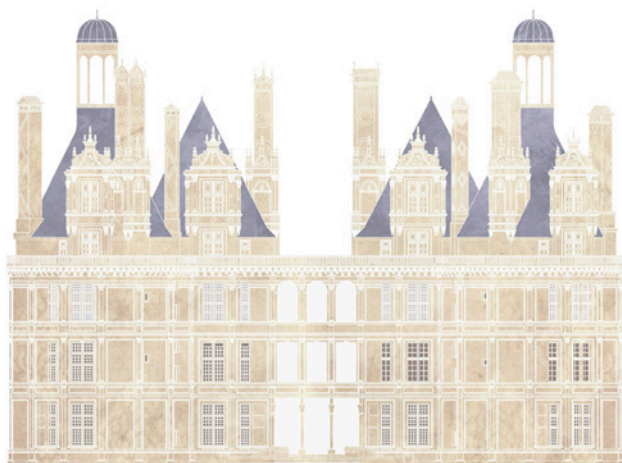
Site plan

The castle, the gardens, the canal, the small town; all this set of autonomous elements and at the same time unfinished, incomplete, make up the Chambord enclosure and, in our opinion, do not need any additional element to function as a complex finish.

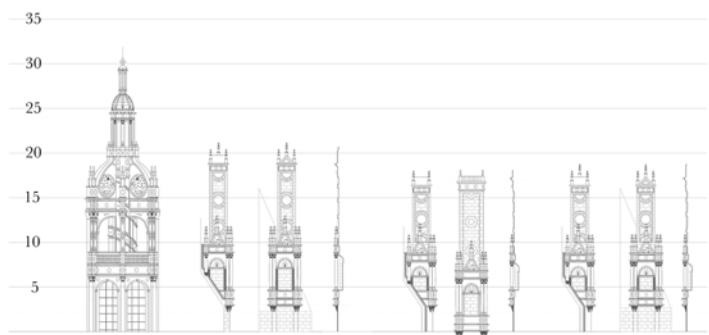
A simple reinterpretation of what is already in place, respecting its particular language and seeking a harmonious and coherent set that seeks to integrate instead of further dissociating the different existing elements. Respecting this tectonics of the place is for us a concern at the same time as avoiding interventions that break with the cultural heritage through elements that are not found in this heritage.

Our proposal, as we have already advanced, is a relocation of the pieces, a subversion of existing relationships where the centrality of the castle is questioned when extracting Leonardo's staircase and placing it, as if it were a monument, in the gardens and in front of the channel. This action emphasizes the values that are intuited in the cruciform rooms of the castle and relates them to the outside, the climate and the elements, thus building four independent castles but at the same time united around them.

The tower appears in the garden establishing itself as a new point of reference. Landscape, enclosure, castle and tower create a new relationship by defining the place, breaking the symmetry, giving it a right and a left as well as an up and a down; something that had never happened before.



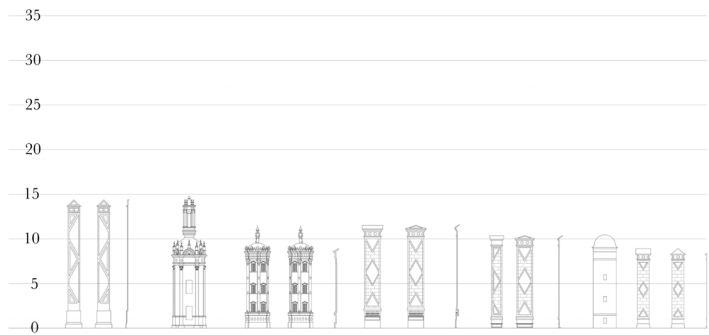
Main idea



Chimney details



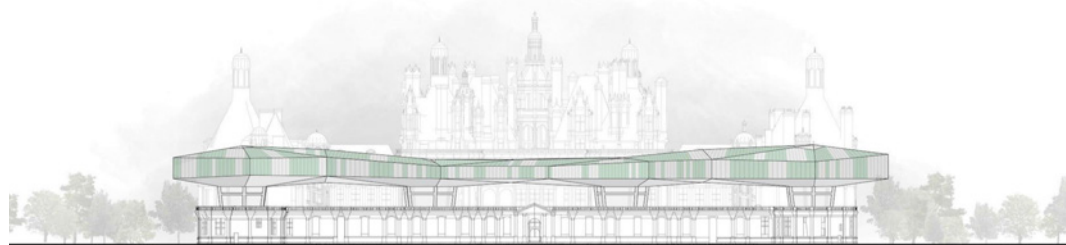
The extraction of Leonardo's staircase



Chimney details



The relocation of the staircase



Longitudinal elevation



Longitudinal section

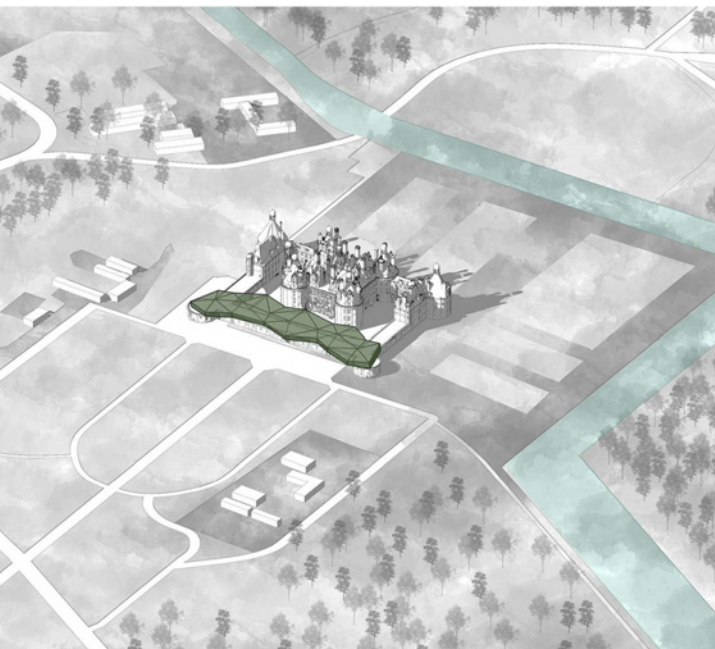


Exterior general view

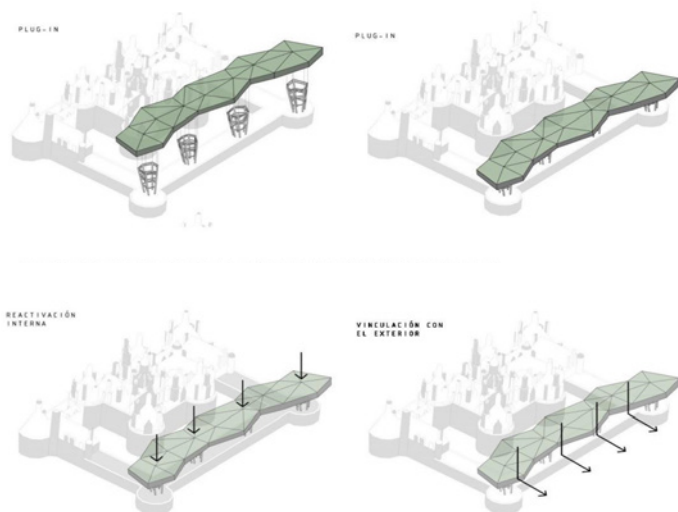
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PLUG-IN

Paulina Acevedo, María Eugenia Ochoa
Laura Oliver, Florian Reisacher



Axonometric view



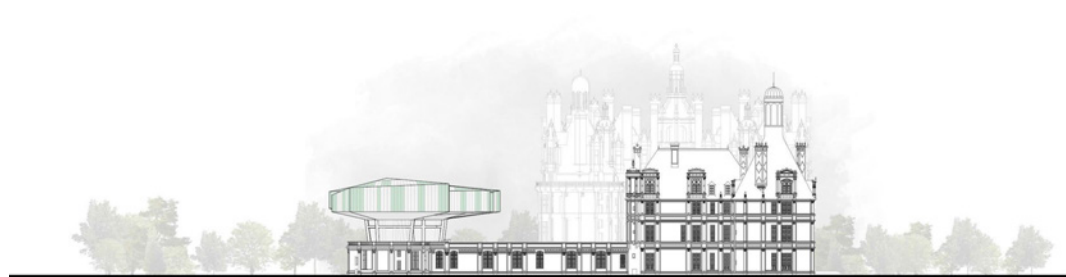
Axonometric diagram

Endowing a built monument with activation shall be the part of the process of a society waking up from the ephemeral era of hyper-technologisation: To avoid bigger harm for planet and humankind in the future, we now are to start reflecting and questioning the past and the decisions made to smoothen the path into what one thought a desirable future would be.

In order to achieve so, we want to resurrect from oblivion the roots of our civilisation and the reciprocally beneficial relationship nature and man have once had. In this thought the monument functions as testimony of development, a decision made in the past that must be scrutinised regarding its value for and validity in a contemporary setting.

The proposition takes shape as a programmatic roof that with its four permeations into the existing, invigorates the castle and its so far inactive spaces in terms of use, spatial quality, sustainability and hence economic profit. The new roof completes the castle and creates a dialogue between the existing and the new, between the past and the future, between the idea of technology as universal saviour and nature as source of all good, between the pretentious facades and towers of the existing and the reduced and organic volume of the green extension.

Chambord shall convert into a curative place, a place where the focus of attention shifts back from the screens of our computer to the "real world" and its beauty in nature.



Side elevation



Greenhouse perspective



View from the terrace



Transversal section



Activities on terrace



Interior perspective



Arrival



Frontal view

CHAMBORD FOOD - LAB

Ignacio Aydillo Hernández, Jan Heidbrink
Irina Meyer Martina, Catarina Monteiro

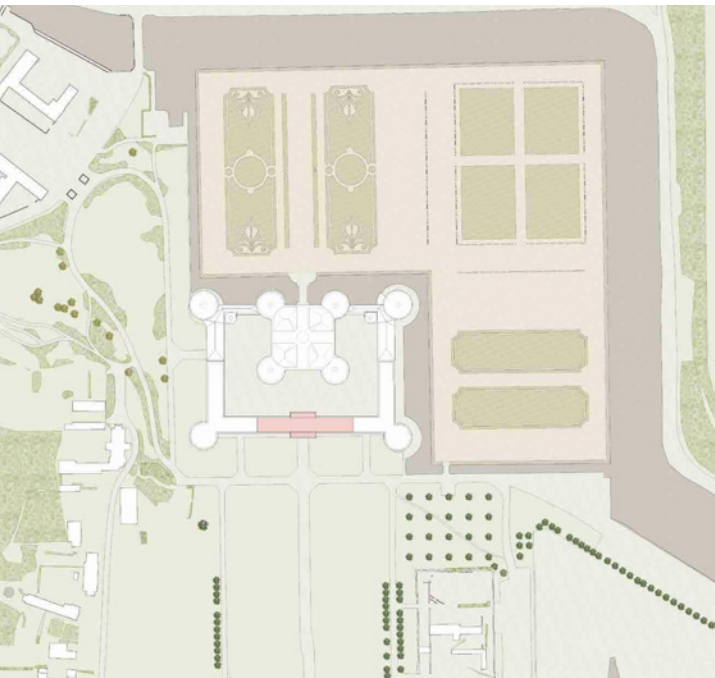
"WHO WE ARE
WHERE WE COME FROM
WHERE WE'RE GOING
TO GO OUT FOR DINNER."

Due to the frenetic routine to which modern life has accustomed us, the utopia that is for us is to have a time to cook with friends, to be able to remember the table and chat. The exchange in the ovens, and also at the table, as an engine of project and social transformation.

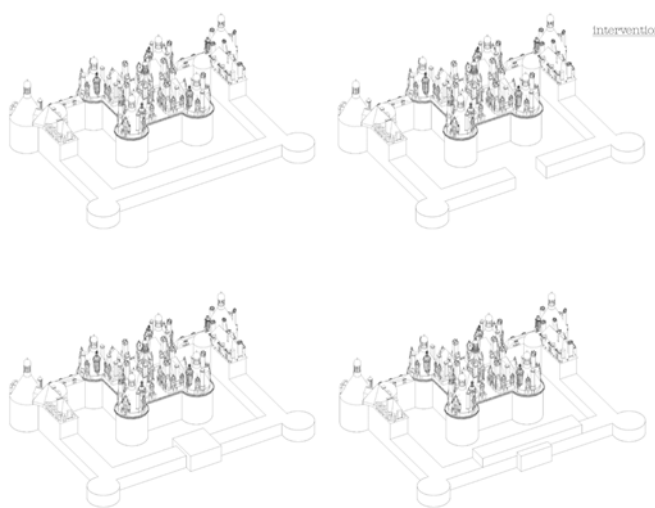
One of our main goals was to make this castle more receptive to those who arrive. to lose the character of a fortress that is characteristic of a castle of their time and in which the kitchen is the common and essential activity in this area our proposal for a new kitchen.

The transformation of the anachronistic environment of the castle, currently inhabited by gardens of classic aesthetics and dubious utility, into fertile soil that can become the great pantry of our experiment. The generous constellation of the rooms inside the castle gives the possibility to create a place out of a given one, which is not only for cooking. But to be together with people, to discover new things as well as the possibility to deal with every kind of culture.

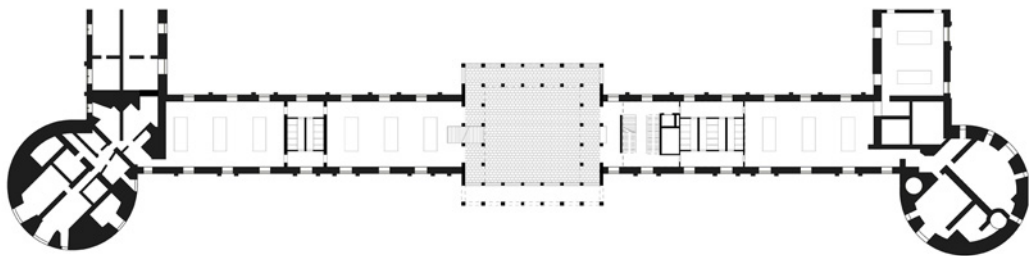
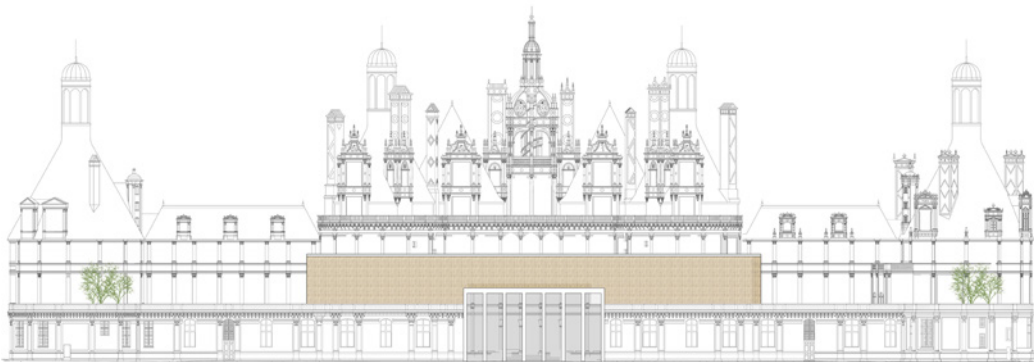
The program for us emphasizes above all the existence of four rooms: the entrance, the kitchen and the restaurant in the main centre of the Chambord building and in the research centre located in the new band.



Site plan



Axonometric diagrams



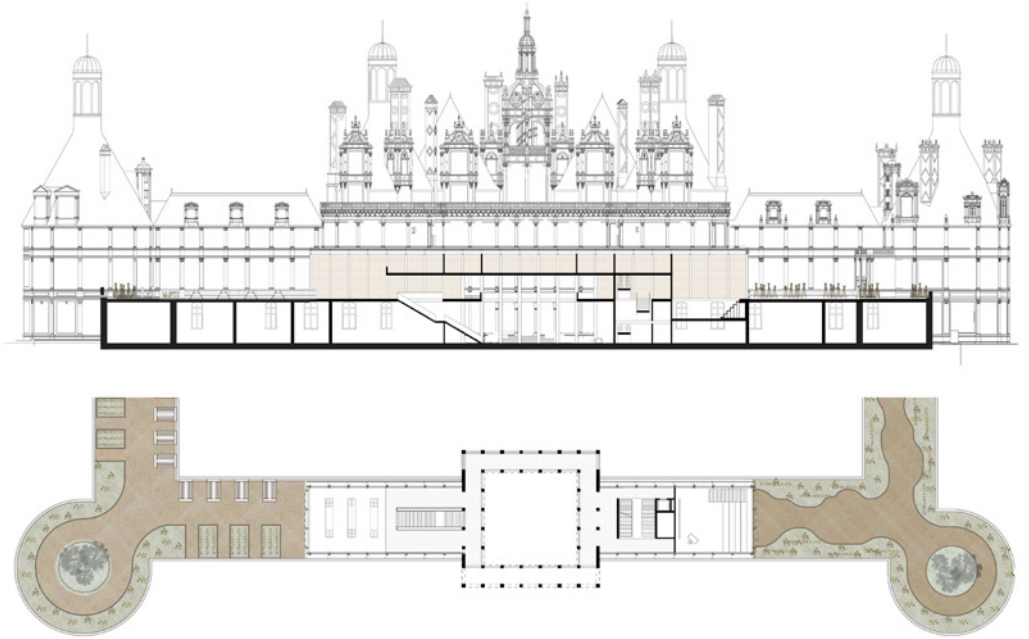
Ground floor of entrance portal



Kitchen Area



Interior view



First floor of entrance portal



View of terrace